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ARISTOPHANES

THE FROGS

WITH INTRODUCTION AND NOTES

BY

W. W. MERRY, D.D.

Rector of Lincoln College, Oxford

FOURTH EDITION

PART I.—INTRODUCTION AND TEXT

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PREFACE.

In preparing this edition of the 'Frogs,' I have made constant use of the commentaries of Kock and Fritzsche. Mr. J. S. Reid, Fellow of Caius College, Cambridge, has been kind enough to look through the proof-sheets, and to add some valuable suggestions.

W. W. M.

Oxford, *February*, 1884.

INTRODUCTION.

I. § 1.

In the month of September B.C. 406, the Athenian fleet defeated Callicratidas in the battle of Arginusae; the greatest naval engagement in the entire course of the Peloponnesian war. In the following month the generals who had taken part in the battle were prosecuted for their neglect to save the sailors on the floating wrecks, and to pick up the dead bodies. Six of them were arrested and executed. In August 405 the Athenians sustained a crushing defeat at Aegospotami from the Spartan admiral Lysander. The representation of the 'Frogs' falls just between the victory and the defeat: for it was produced at the Lenaea, in the month of January 405.

§ 2. It belongs to a gloomy period of Athenian history. There was at Athens a profound sense of national exhaustion, which had been steadily growing ever since the catastrophe that ended the Sicilian Expedition. Men were weary of what seemed to be an endless struggle, and were uneasy and anxious as to the future chances of the war. The excitement and delight, that ensued after the battle of Arginusae, had been succeeded by the outburst of public indignation that demanded the execution of the generals. And now a painful reaction set in, and deep regret was felt for the hasty punishment that had been inflicted. There was, indeed, enough in the political state of affairs to make men gloomy and fill them with misgivings. There was no rallying point in the city: no leader who could combine or reconcile opposing parties, or inspire confidence by his honesty or his genius. There was a general mistrust of the oligarchical party, whose hopes lay in the weakness of the constitution, and whose treachery was only too well understood. There was an honest contempt felt for such demagogues as Archedemus, Cleophon, and Cleigenes, men of little culture and foreign origin, who, whether intentionally or not, really played into the hands of the oligarchs. It seemed as if there was

nothing left to be proud of. The death of Sophocles occurred in the year of the battle of Arginusae: and shortly before his decease, news came that Euripides had died at the court of the Macedonian Archelaus, whither he had withdrawn from an uncongenial Athens. Every link with the past was slipping away.

§ 3. The political and literary condition of Athens finds natural expression in the play of the 'Frogs.' It is not a daring manifesto, like the 'Knights:' such independent speaking was no longer possible. The national wounds were too deep and too sensitive to be so rudely probed. But the desolate condition of the stage, after the loss of the great masters of tragedy, was a safe, as well as an interesting, subject. It was a happy stroke of genius to represent the national god Dionysus, the true type of the Athenian populace, as undertaking a visit to the lower world to bring back the best of the poets to the light of day.

But the play has its political side, as well as its literary aim. Wise counsels are ever and anon suggested. The people are warned against the empty-headed, arrogant, demagogues, who will not hear of peace being made; and against the traitorous oligarchs, whose sole policy is one of selfishness. The poet proposes a sort of general amnesty: a return to mutual confidence, a generous, forgiving spirit, not 'extreme to mark what is done amiss.' The only hope of Athens lies in the employment of those good and worthy citizens, who are now, as it were, out in the cold: and the one hero of them all, round whom the scattered forces of the city may yet rally, is a man whom they half love, half hate, yet with whose services they cannot dispense—the exile Alcibiades. We may indeed say that the whole structure of the play is not without its political and social purpose. The celebration of the Eleusinian Mysteries in the world below is an effective reminder to the audience of the debt of gratitude they owe to Alcibiades for his energetic policy, which restored to them the use of that great national festival, that had long been in abeyance during the Decelean war. And the bitter attack upon Euripides, as a poet, is not so much a slashing, literary review, as a wholesale protest against the modern spirit and growing scepticism of the age, of which Euripides is selected as the incarnation and

type; just as Socrates was taken as the representative of the sophists, in the play of the 'Clouds.'

II.

§ 1. The play of the 'Frogs' falls into two broad divisions: the journey of Dionysus and Xanthias to the lower world; and the poetical contest between Aeschylus and Euripides. These two divisions are brought into mutual relation by the purpose of Dionysus' journey; which is to carry back to the upper world Euripides, for whose poetry he has conceived an intense passion. But after the poetical contest, he changes his mind, and decides on bringing back Aeschylus instead. The character of Dionysus (who must be in no way confounded with the Iacchus of the Mysteries) was something more than a mere stage-device, suited to the festival of the Dionysia. Aristophanes intends him to be the type of the general Athenian public: so that the exhibition of his weaknesses and follies, his conceit and credulity, his unreasoning partiality for Euripides (till he changed his mind), is intended as a good-natured rebuke to the political spirit and literary taste of the thoughtless citizens of Athens. Even the character of Xanthias, a mixture of shrewdness, arrogance, and disloyalty, is intended to be a hit at the false relation between servants and masters, brought about by that foolish indulgence towards slaves, which had grown up during the Peloponnesian war. (See on Nub. 6, 7 *ἀπόλοιο δῆτ', ὦ πόλεμε, πολλῶν οὕνεκα, | ὅτ' οὐδὲ κολάσ' ἔξεστί μοι τοὺς οἰκέτας*).

§ 2. The following is a brief sketch of the action of the play:—

Prologos (ll. 1–323). Dionysus, grotesquely dressed in a mixed costume, half-Heracles, half-woman, and accompanied by his slave Xanthias, who rides an ass, but still carries a porter's-yoke and burden on his shoulders, pays a call at the house of Heracles to announce his intention of going down to Hades and fetching Euripides back; and to enquire the best means of accomplishing his journey with the greatest amount of comfort. Then the scene changes to the banks of a lake, and Charon appears in his boat, plying for hire. Dionysus gets on board, and Xanthias is bidden to run round the lake and

meet his master at the Withering Stone. The boat on its passage is accompanied by a crowd of noisy Frogs[1], who drive Dionysus almost to distraction by their incessant croaking and chattering.

Arrived at the other side, Dionysus and Xanthias pursue their journey, during which Dionysus is almost frightened to death by the gloomy scenery and the supposed presence of goblins, which Xanthias does his best to make the most of.

At last the distant music of pipes is heard, and the sacred procession of the Eleusinian mysteries advances. Everyone in the theatre must have felt (as Aristophanes intended that they should feel) a sudden sense of gratitude to Alcibiades, who, after his first return to Athens, had opened the Sacred Way once more, and enabled the national rite to be again celebrated with its wonted splendour, for the first time since the occupation of Decelea by a Spartan garrison (cp. l. 376 ἀσφαλῶς *πανήμερον παῖσαί τε καὶ χορεῦσαι*).

Parodos (ll. 324 foll.). The Chorus, on entering the orchestra, invites the presence of Iacchus in a strophe (ll. 324–336) and antistrophe (ll. 340–353). Then follows an anapaestic passage, intended to be an imitation of the proclamation (*πρόρρησις*) of the Hierophant (ll. 354–371), calling on the unhallowed and unworthy to withdraw. Three choric songs succeed: the first (ll. 372–413) is an invocation of Persephone, Demeter, and Iacchus: the second (ll. 416–430) is a reproduction of the rude raillery that accompanied the procession (*γεφυρισμός*): the third (ll. 448–459) represents the female part of the troop withdrawing to keep their vigil (*παννυχίς*), while the men remain behind to be present at the contest between the poets.

Epeisodion 1 (ll. 460–674). Here begin the varying adventures of Dionysus. He knocks at Pluto's door, which is answered by Aeacus, who, taking him in his costume for Heracles, charges

[1] The 'Frogs' do not form the Chorus, which consists of a band of the initiated, worshippers of Demeter (Μύσται). Probably the Frogs do not appear at all: only their croaking and singing is heard 'behind the scenes.' Cp. Schol. Venet. *ταῦτα καλεῖται* παραχορηγήματα, *ἐπειδὴ οὐχ ὁρῶνται ἐν τῷ θεάτρῳ οἱ βάτραχοι, οὐδὲ ὁ χορός, ἀλλ' ἔσωθεν μιμοῦνται τοὺς βατράχους. ὁ δὲ ἀληθῶς χορὸς ἐκ τῶν εὐσεβῶν νεκρῶν συνέστηκεν.*

him with the abduction of Cerberus, and goes back into the house to summon his avenging spirits. Dionysus, in an agony of terror, hastily changes dresses with Xanthias. Hardly is the change made when the maid-servant of Persephone appears at the door and bids Xanthias (who now was posing as Heracles) to a banquet. He resists the temptation, till he hears that some dancing-girls are within the house. But just as he is going in, Dionysus (forgetting his former fear in the delightful prospect) insists on taking back his original dress once more, and assuming the part of the gentleman. At the unlucky moment two landladies (*πανδοκευτρίαι*) pounce upon the would-be Heracles, and charge him with having, on a former occasion, eaten up all the victuals in their house, and paid for none; and they threaten to refer the wrong to their patrons (*προστάται*) Cleon and Hyperbolus. (For Athenian persons and usages are reproduced in the lower world.) Dionysus is plunged again into abject fear, and induces Xanthias to assume the gentleman again, and give him the part of the slave.

Re-enter Aeacus, accompanied by Thracian or Scythian slaves (copies of the Athenian police, *τοξόται*), to arrest the supposed Heracles (now, Xanthias). He denies all knowledge of the theft of Cerberus, and avails himself of the Athenian process, called *πρόκλησις εἰς βάσανον*, unreservedly offering his slave (now, Dionysus) to be examined under torture. Dionysus forgets his arrangement with Xanthias, and, to save himself, announces that he really is Dionysus. To test the godship of the two worthies, it is agreed that each shall have a beating, blow for blow,—the first who acknowledges that he is hurt shall lose his claim to divinity. Both of them ingeniously explain away their cries of pain; and Aeacus, fairly non-plussed, retires to take counsel with Persephone and Pluto.

This pause is taken advantage of to introduce the *Parabasis* (ll. 675–737); consisting of *Ode* (ll. 675–685); *Epirrhema* (ll. 686–705); *Antode* (ll. 706–716); and *Antepirrhema* (ll. 717–737). The main subjects touched on are the worthlessness of the demagogues Cleophon and Cleigenes; and the necessity of forgetting old grudges, and doing justice to worthy citizens.

Epeisodion 2 (ll. 738–813). This forms the transition to the

second part of the play. Aeacus reappears on the stage with Xanthias, and tells him how Euripides has come down among them, and claimed the tragic throne for himself: how Sophocles has modestly surrendered his claim in favour of Aeschylus; how Aeschylus and Euripides are going to fight out the question of precedence, and how great the difficulty is of securing a proper decision—because Euripides has on his side all the worthless characters (ὅπερ ἔστ' ἐν Ἅιδου πλῆθος l. 774); while Aeschylus is only appreciated by the small minority of virtuous and cultivated men. (ὀλίγον τὸ χρηστόν ἐστιν ὥσπερ ἐνθάδε, as Aeacus says, with a sly glance at the audience, l. 783). Who then shall be umpire? Naturally Dionysus, the patron of the tragic stage.

A short song of the Chorus (ll. 814–829) gives briefly the main characteristics of the two combatants.

Epeisodion 3 (ll. 830–904). Preparations are made for the contest; the presence of the Muses is invoked, and supplication made by each combatant to the particular deities whom he worships. Then follows a short song of the Chorus (ll. 895–904, corresponding to inf. ll. 992–1003) expressing their appreciation of the seriousness of the contest.

Epeisodion 4 (ll. 905–991). Euripides details the advances he has made in the tragic art; the skilful treatment he has applied to it, having received it in a plethoric condition at the hands of Aeschylus; and the democratic spirit he has infused into it, bringing it down to the level of every-day life.

Epeisodion 5 (ll. 1004–1098). Aeschylus contrasts the lofty ideal, and high moral lessons of his poetry, with the sentimentality and immorality taught by Euripides.

Choricon (ll. 1099–1118). The Chorus encourages the rival poets to carry on their contest into the very details of their art.

Epeisodion 6 (ll. 1119–1250). Criticism of the respective Prologues.

Epeisodion 7 (ll. 1261–1369). Criticism of the choric parts of their tragedies.

Epeisodion 8 (ll. 1378–1499; introduced by a short Choricon 1370–1377). A pair of scales is brought upon the stage: and Aeschylus and Euripides weigh the worth of their respective

poetry, by reciting one verse, alternately, into each scale-pan. The pan of Euripides always kicks the beam. Dionysus then puts the two poets through an examination as to their political views, and the counsel they think most wholesome for the present crisis.

The result of the examination is that Aeschylus is successful: and Dionysus determines to leave Euripides behind, and to carry back Aeschylus with him—a decision in which the Chorus (ll. 1482–1499) heartily concurs.

Exodos (ll. 1500–1533). Pluto speeds Dionysus and his companion on their way with blessings, and bids the Chorus to dismiss them with a parting hymn, full of all good wishes.

The details of the second portion of the play will be found given more at length in the next section.

III.

§ 1. The second part of the play consists of a poetical contest between the rival poets Aeschylus and Euripides, with Dionysus for judge. Of course, the intention of Aristophanes is to put Euripides in an unfavourable light, and to represent him as the evil genius of the Athenian stage; while Aeschylus is set up as the high ideal of Tragedy. But while Aristophanes desires to wean the public from their partiality for Euripides; and to make them feel the superior grandeur and higher moral purpose of Aeschylus, we may think that his sword cuts both ways, and that he is not unwilling to prick some weak points in the Aeschylean armour. It is not fair to suppose that all the criticisms of Aeschylus on Euripides are meant to be true; and all those of Euripides on Aeschylus, false; even though Aristophanes protests against the poetry of Euripides on principle.

§ 2. The main points that are brought out by this interchange of hostilities may shortly be summed up as follows:—

Aeschylus is a true and original genius (*φρενοτέκτων* 820; *αὐτόκομος λοφιά* 822); but not a popular poet (*οὔτε γὰρ Ἀθηναίοισι συνέβαιν' Αἰσχύλος* 808). The characteristic of his diction is loftiness (*πυργώσας ῥήματα σεμνά* 1004); but there is something repellent about him (*ταυρηδόν* 804; *ἀποσεμνυνεῖται* 832); and the loftiness of his language becomes exaggerated (*ἐτερατεύετο* 834; *κομποφακελορρήμονα* 838), its forcefulness degenerates into

violence (*αὐθαδόστομος, ἀθύρωτον στόμα* 837; *γηγενεῖ φυσήματι* 825; *ἀγριοποιός* 837), and its grandeur into bombast and far-fetched expressions (*μορμορωπὰ ῥήματα, ἄγνωστα τοῖς θεωμένοις* 925, 6), and even into Oriental phraseology (*γρυπαίετοι, ἱππαλέκτορες*, as seen on *παραπετάσματα Μηδικά* 938). His dramas are solemn and statuesque, so that sometimes they are cold and lacking in action; the characters remaining silent and motionless (*πρόσχημα τῆς τραγῳδίας* 913), while the main work of the play devolves on the Chorus. The language of Aeschylus is grand, because his characters are grand: they transcend human stature and human circumstance; and the expressions they use are on a corresponding scale (*ἀνάγκη | μεγάλων γνωμῶν καὶ διανοιῶν ἴσα καὶ τὰ ῥήματα τίκτειν*, etc. 1058 foll.). The danger in keeping the characters uniformly above a human level is that they may be found wanting in human interest (*ὃν χρὴ φράζειν ἀνθρωπείως* 1068).

§ 3. The poetry of Euripides, by contrast, is smooth and fluent (*γλῶσσα λίσπη* 826), elegant, elaborate (*ἀστεῖον καὶ κατερρινημένον* 900), and subtle (*ἀλινδήθρας ἐπῶν*). The stage with him is not an ideal world of superhuman personages; but an every-day world, peopled with every-day folk. Beggars in rags are there (*πτωχοποιέ* 846, *ῥακιοσυρραπτάδη* ib.), and kings in rags, for matter of that (*ἵν' ἐλεινοὶ φαίνοιντ' εἶναι*); and lame men (*χωλοποιόν* 846) and slaves, and every class of the community; all speaking freely, with true Athenian *παρρησία* (950 foll.). Indeed one might venture to put into the mouth of Euripides the boast of Juvenal, only slightly parodied:—

> 'Quidquid agunt homines, votum, timor, ira, voluptas,
> Gaudia, discursus, nostri farrago theatri.'

The ideal, the statuesque, the conventional, are boldly changed to the real, the human, the sentimental, and (we might almost say) the sensational. The sympathy of the audience is sought or secured by emphasising that delicate balance between right and wrong, true and false, that represents the actual complication of life. Telling situations, lights and shades of character, and every play of human interest, make it evident that with Euripides we are leaving the grand gallery of Greek sculpture to sit as audience of the Romantic drama. Aeschylus exhibits the mythic past of Hellenic legend: he is the hiero-

phant of the old national Gods. Euripides colours the legends of the past with the tints of the present: and for him, without doubt, 'Great Pan is dead:' he acknowledges to *ἴδιοί τινες θεοί, κόμμα καινόν* (890).

§ 4. Both Aeschylus and Euripides agree that the duty of the poet is to make men better (*βελτίους ποιεῖν τοὺς ἀνθρώπους ἐν ταῖς πόλεσιν* 1009). They might dispute upon the meaning of 'better.' Aeschylus boasts that he made his hearers honest and vigorous and warlike (*γενναίους καὶ τετραπήχεις . . . πνέοντας δόρυ* 1014), by representing such plays as his 'Seven against Thebes,' or his 'Persians.' Euripides claims to have made them clever (*νοεῖν, ὁρᾶν, τεχνάζειν* 957) and prudent (*οἰκίας οἰκεῖν ἄμεινον ἢ πρὸ τοῦ* 976). But Aeschylus charges his rival with teaching them to prate (*λαλία, στωμυλία* 1065), and making them insubordinate, like the mutinous crew of the Paralus (1071 foll.); accusing him further of lowering the tone of the citizens by familiarising them with immoralities, indelicacies, and low company, generally (1080 foll.).

§ 5. The two rivals then proceed to details; and sharply criticise the construction, language, metre, and music of each other's compositions. The first attack is on the question of the *Prologues* to the play. This word must be interpreted not in the modern sense, but according to Aristotle's definition (Poet. § 12), *ἔστι δὲ πρόλογος μὲν μέρος ὅλον τραγῳδίας τὸ πρὸ χοροῦ παρόδου.* Aeschylus is accused of being *ἀσαφὴς ἐν τῇ φράσει τῶν πραγμάτων* (1122), which we may take to mean that he threw no light upon the plot of the play, but left it to explain itself; and also that he used obscure expressions, susceptible of various interpretations (*πατρῷ' ἐποπτεύων κράτη* 1126 foll.) and tautological words, with an implied difference (*ἥκω* and *κατέρχομαι, κλύειν* and *ἀκοῦσαι*, 1157, 1174).

Euripides boasts that his Prologist made everything clear to the audience (*ἀλλ' οὐξιὼν πρώτιστα μέν μοι τὸ γένος εἶπ' ἂν εὐθὺς | τοῦ δράματος* 946). But Aeschylus attacks these Prologues and 'spoils them with an oil flask.' As Euripides is made to quote them, in this play, each Prologue begins with a proper-name, followed by participial clause or clauses (ending at the penthemimeral caesura); and then comes the finite verb, to which the proper-name is the subject. It is this half line that

lends itself with such fatal facility to the *ληκύθιον ἀπώλεσεν* (1203 foll.); which is intended to caricature the monotonous form of the narrative; and perhaps the trivial and homely surroundings of the Euripidean drama, and the tendency to resolved feet in the trimeter.

§ 6. The lyrical portions of the dramas then come in for their share of criticism. Euripides seeks to ridicule Aeschylus by quoting a choric song, that is more or less a cento of Aeschylean lines, neither construing nor making sense; such sense as can be made being further obscured by the introduction of a refrain between the verses. A second point of attack is the irregularity of the metre; which Aeschylus is supposed to have borrowed from Terpander and the Lesbian lyric school (l. 1264 foll.). Then Aeschylus retorts upon Euripides with a corresponding parody, intended to exhibit the following short-comings: (1) the very slight connection of the song with the subject of the play: (2) the ridiculous grouping of incongruous objects (*δελφίς, μαντεῖα, σταδίους* 1319): (3) musical innovations, like the 'shake' illustrated by *εἰειειειειλίσσετε* (1314): (4) the metrical inaccuracy (as e.g. introducing an anapaestic base into a Glyconic verse 1322).

§ 7. And Aeschylus has yet one more weapon of attack against Euripides, who had introduced into his plays *Κρητικὰς μονῳδίας*, in which the actor sang a solo and accompanied it with an illustrative dance, on the pattern of the Cretan *ὑπορχήματα*. Such a Monody Aeschylus professes to quote (l. 1325 foll.); in which we may be sure that the following points are assailed: (1) its general unintelligibility: (2) the incongruous grouping of persons and things: (3) the trivial character of the whole scene: (4) the use of oxymoron (*κελαινοφαής, ψυχὰν ἄψυχον*): (5) the repetition of words (called *σχετλιασμός*, as in *δάκρυα δάκρυα, ἔβαλον ἔβαλον*): (6) the general muddle of metres.

§ 8. So much for the mutual recrimination of the two rivals. But it must not be thought that this balance of praise and blame at all represents the view that Aristophanes takes of the two poets. He is all for Aeschylus, and will none of Euripides; whom he hates not for being an unpopular poet, but for being a popular one. *There* is the danger. And if he can but break

down this popularity, he will have deserved well of the republic.

Aristophanes was the most unreasoning 'laudator temporis acti.' Genius and poet as he was, he was the sworn foe to intellectual progress. The old order changing and giving place to the new was, in his eyes, not a natural process, but political and social ruin. That a gifted man with such narrowness of view should have been found in Athens, after the era of Pericles, may seem surprising: but these reactionary spirits are always to be found. So, seeing that Euripides had broken away from the traditions of the past, and that Aeschylus was their faithful representative, we can understand how, in the judgment of Aristophanes, Aeschylus seemed to be the champion of the old religion, pure morality, national institutions, and everything that was genuinely Athenian: while Euripides was sophist, sceptic, rationalist, atheist, libertine, and general corrupter of the people. Indeed the hatred of Aristophanes for the poet must have been very intense; for while he knows when to spare Cleon, and how to respect the memory of Lamachus, he shows no mercy to Euripides; but, as it were, persecutes him even in the world below. Mommsen (Hist. Rom. bk. iii. c. 14) says that 'the criticism of Aristophanes probably hit the truth exactly, both in a moral and a poetical point of view:' and he charges Euripides with 'political and philosophical radicalism;' calling him 'the first and chief apostle of that new cosmopolitan humanity, which first broke up the old Attic national life.' 'Greek tragedy,' he says, 'in the hands of Euripides stepped beyond its proper sphere, and consequently broke down; but the success of the cosmopolitan poet was only promoted by this, since at the same time, the nation also stepped beyond its sphere, and broke down likewise.'

§ 9. No doubt it is a very difficult matter to appraise justly the merits and demerits of Euripides. It is a well-worn phrase to speak of any historical character as marking a 'transition-period.' But it is singularly true of Euripides. He stands between the ancient and modern drama; and so is, to some extent, at a double disadvantage. He has not altogether thrown off the shackles of the old stage, nor has he stepped into the freedom of the new.

The true answer to the question whether the judgment of Aristophanes be just or not, is admirably put by Professor Jebb (Encycl. Brit. s. v. Eur.); who remarks that his criticism is just, if we grant his premises, viz. that Aeschylus and Sophocles are the only right models for tragedy: but that he is unfair in ignoring the changing conditions of public feeling and taste, and the necessary changes in an art which could only live by continuing to please large audiences. If Aristophanes was justified in his bitter protest against the growing spirit of his time, he could not have attacked a more complete representative of it than Euripides: but there is the same sort of unfairness in the method of his attack as there is in his assault upon Socrates as the representative of the Sophists.

Aeschylus and Sophocles adhered faithfully to the old conventional rules of Greek tragedy, in its close connection with the national religion and national legendary history. They presented broad types of human nature: the typical Achilles, the typical Odysseus: the king, the old man, the sister, etc. The utterances of the Chorus are also the illustration of broad and general moral laws. The great innovation of Euripides was the individualising of characters; surrendering the Ideal for the Real. And this he did with some of the fetters of the old drama about him still, in the limited choice of subjects; the relation of the Chorus to the Actors; the use of masks preventing the possibility of facial play, etc. This last disadvantage he had not the power to break away from; but he altered the condition of the Chorus, reducing their utterances to something that was often little more than a lyrical interlude. His narrow choice of subjects, with which the audience was familiar, he more than compensated for by introducing effects, and situations, and complications in the plot that kept curiosity in keen suspense—and so he paved the way to the Romantic drama. We, who are able nowadays to look at the work of Euripides from the purely artistic point of view, uninfluenced by his political or religious position, must assuredly wonder at the marvellous skill by which he achieved a triumph in the most unpromising field of compromise. He had to put new wine into old bottles: and the measure of success which he attained is the highest testimony to his genius.

ΒΑΤΡΑΧΟΙ.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΞΑΝΘΙΑΣ.
ΔΙΟΝΥΣΟΣ.
ΗΡΑΚΛΗΣ.
ΝΕΚΡΟΣ.
ΧΑΡΩΝ.
ΠΑΡΑΧΟΡΗΓΗΜΑ ΒΑΤΡΑΧΩΝ.
ΧΟΡΟΣ ΜΥΣΤΩΝ.
ΑΙΑΚΟΣ.
ΘΕΡΑΠΑΙΝΑ ΠΕΡΣΕΦΟΝΗΣ.
ΠΑΝΔΟΚΕΥΤΡΙΑ.
ΠΛΑΘΑΝΗ.
ΕΥΡΙΠΙΔΗΣ.
ΑΙΣΧΥΛΟΣ.
ΠΛΟΥΤΩΝ.

ΒΑΤΡΑΧΟΙ.

ΞΑΝΘΙΑΣ. ΔΙΟΝΥΣΟΣ.

ΞΑ. Εἶπω τι τῶν εἰωθότων, ὦ δέσποτα,
ἐφ' οἷς ἀεὶ γελῶσιν οἱ θεώμενοι;
ΔΙ. νὴ τὸν Δί' ὅ τι βούλει γε, πλὴν πιέζομαι,
τοῦτο δὲ φύλαξαι· πάνυ γάρ ἐστ' ἤδη χολή.
ΞΑ. μηδ' ἕτερον ἀστεῖόν τι;
ΔΙ. πλήν γ', ὡς θλίβομαι.
ΞΑ. τί δαί; τὸ πάνυ γέλοιον εἶπω;
ΔΙ. νὴ Δία
θαρρῶν γ'· ἐκεῖνο μόνον ὅπως μὴ 'ρεῖς,—
ΞΑ. τὸ τί;
ΔΙ. μεταβαλλόμενος τἀνάφορον ὅτι χεζητιᾷς.
ΞΑ. τί δῆτ' ἔδει με ταῦτα τὰ σκεύη φέρειν,
εἴπερ ποιήσω μηδὲν ὧνπερ Φρύνιχος
εἴωθε ποιεῖν καὶ Λύκις κἀμειψίας,
οἳ σκευοφοροῦσ' ἑκάστοτ' ἐν κωμῳδίᾳ;
ΔΙ. μή νυν ποιήσῃς· ὡς ἐγὼ θεώμενος,
ὅταν τι τούτων τῶν σοφισμάτων ἴδω,
πλεῖν ἢ 'ναυτῷ πρεσβύτερος ἀπέρχομαι.
ΞΑ. ὦ τρισκακοδαίμων ἄρ' ὁ τράχηλος οὑτοσί,
ὅτι θλίβεται μὲν, τὸ δὲ γέλοιον οὐκ ἐρεῖ.
ΔΙ. εἶτ' οὐχ ὕβρις ταῦτ' ἐστὶ καὶ πολλὴ τρυφὴ,
ὅτ' ἐγὼ μὲν ὢν Διόνυσος, υἱὸς Σταμνίου,
αὐτὸς βαδίζω καὶ πονῶ, τοῦτον δ' ὀχῶ,
ἵνα μὴ ταλαιπωροῖτο μηδ' ἄχθος φέροι;
ΞΑ. οὐ γὰρ φέρω 'γώ;

ΔΙ. πῶς φέρεις γὰρ, ὅς γ' ὀχεῖ;
ΞΑ. φέρων γε ταυτί. ΔΙ. τίνα τρόπον;
ΞΑ. βαρέως πάνυ.
ΔΙ. οὔκουν τὸ βάρος τοῦθ', ὃ σὺ φέρεις, ὄνος φέρει;
ΞΑ. οὐ δῆθ' ὅ γ' ἔχω 'γὼ καὶ φέρω, μὰ τὸν Δί' οὔ.
ΔΙ. πῶς γὰρ φέρεις, ὅς γ' αὐτὸς ὑφ' ἑτέρου φέρει;
ΞΑ. οὐκ οἶδ'· ὁ δ' ὦμος οὑτοσὶ πιέζεται.
ΔΙ. σὺ δ' οὖν ἐπειδὴ τὸν ὄνον οὐ φῄς σ' ὠφελεῖν,
ἐν τῷ μέρει σὺ τὸν ὄνον ἀράμενος φέρε.
ΞΑ. οἴμοι κακοδαίμων· τί γὰρ ἐγὼ οὐκ ἐναυμάχουν;
ἦ τἂν σε κωκύειν ἂν ἐκέλευον μακρά.
ΔΙ. κατάβα, πανοῦργε. καὶ γὰρ ἐγγὺς τῆς θύρας
ἤδη βαδίζων εἰμὶ τῆσδ', οἳ πρῶτά με
ἔδει τραπέσθαι. παιδίον, παῖ, ἠμί, παῖ.

ΗΡΑΚΛΗΣ.

ΗΡ. τίς τὴν θύραν ἐπάταξεν; ὡς κενταυρικῶς
ἐνήλαθ' ὅστις· εἰπέ μοι, τουτὶ τί ἦν;
ΔΙ. ὁ παῖς. ΞΑ. τί ἔστιν; ΔΙ. οὐκ ἐνεθυμήθης;
ΞΑ. τὸ τί;
ΔΙ. ὡς σφόδρα μ' ἔδεισε. ΞΑ. νὴ Δία, μὴ μαίνοιό γε.
ΗΡ. οὔ τοι μὰ τὴν Δήμητρα δύναμαι μὴ γελᾶν·
καίτοι δάκνω γ' ἐμαυτόν· ἀλλ' ὅμως γελῶ.
ΔΙ. ὦ δαιμόνιε, πρόσελθε· δέομαι γάρ τί σου.
ΗΡ. ἀλλ' οὐχ οἷός τ' εἶμ' ἀποσοβῆσαι τὸν γέλων,
ὁρῶν λεοντῆν ἐπὶ κροκωτῷ κειμένην.
τίς ὁ νοῦς; τί κόθορνος καὶ ῥόπαλον ξυνηλθέτην;
ποῖ γῆς ἀπεδήμεις; ΔΙ. ἐπεβάτευον Κλεισθένει.
ΗΡ. κἀναυμάχησας;
ΔΙ. καὶ κατεδύσαμέν γε ναῦς
τῶν πολεμίων ἢ δώδεκ' ἢ τρισκαίδεκα.
ΗΡ. σφώ; ΔΙ. νὴ τὸν Ἀπόλλω.

ΞΑ. κἄτ' ἔγωγ' ἐξηγρόμην.
ΔΙ. καὶ δῆτ' ἐπὶ τῆς νεὼς ἀναγιγνώσκοντί μοι
τὴν Ἀνδρομέδαν πρὸς ἐμαυτὸν ἐξαίφνης πόθος
τὴν καρδίαν ἐπάταξε πῶς οἴει σφόδρα;
ΗΡ. πόθος; πόσος τις; ΔΙ. μικρὸς, ἡλίκος Μόλων.
ΗΡ. γυναικός; ΔΙ. οὐ δῆτ'. ΗΡ. ἀλλὰ παιδός;
ΔΙ. οὐδαμῶς.
ΗΡ. ἀλλ' ἀνδρός; ΔΙ. ἀτταταῖ.
ΗΡ. ξυνεγένου Κλεισθένει;
ΔΙ. μὴ σκῶπτέ μ', ὦδέλφ'· οὐ γὰρ ἀλλ' ἔχω κακῶς·
τοιοῦτος ἵμερός με διαλυμαίνεται.
ΗΡ. ποῖός τις, ὦδελφίδιον;
ΔΙ. οὐκ ἔχω φράσαι.
ὅμως γε μέντοι σοι δι' αἰνιγμῶν ἐρῶ.
ἤδη ποτ' ἐπεθύμησας ἐξαίφνης ἔτνους;
ΗΡ. ἔτνους; βαβαιὰξ, μυριάκις ἐν τῷ βίῳ.
ΔΙ. ἆρ' ἐκδιδάσκω τὸ σαφὲς, ἢ 'τέρᾳ φράσω;
ΗΡ. μὴ δῆτα περὶ ἔτνους γε· πάνυ γὰρ μανθάνω.
ΔΙ. τοιουτοσὶ τοίνυν με δαρδάπτει πόθος
Εὐριπίδου. ΗΡ. καὶ ταῦτα τοῦ τεθνηκότος;
ΔΙ. κοὐδεὶς γέ μ' ἂν πείσειεν ἀνθρώπων τὸ μὴ οὐκ
ἐλθεῖν ἐπ' ἐκεῖνον. ΗΡ. πότερον εἰς Ἅιδου κάτω;
ΔΙ. καὶ νὴ Δί' εἴ τί γ' ἔστιν ἔτι κατωτέρω.
ΗΡ. τί βουλόμενος;
ΔΙ. δέομαι ποιητοῦ δεξιοῦ.
οἱ μὲν γὰρ οὐκέτ' εἰσὶν, οἱ δ' ὄντες κακοί.
ΗΡ. τί δ'; οὐκ Ἰοφῶν ζῇ;
ΔΙ. τοῦτο γάρ τοι καὶ μόνον
ἔτ' ἐστὶ λοιπὸν ἀγαθὸν, εἰ καὶ τοῦτ' ἄρα·
οὐ γὰρ σάφ' οἶδ' οὐδ' αὐτὸ τοῦθ' ὅπως ἔχει.
ΗΡ. εἶτ' οὐ Σοφοκλέα, πρότερον ὄντ' Εὐριπίδου,
μέλλεις ἀνάγειν, εἴπερ γ' ἐκεῖθεν δεῖ σ' ἄγειν;

ΔΙ. οὔ, πρίν γ' ἂν Ἰοφῶντ', ἀπολαβὼν αὐτὸν μόνον,
ἄνευ Σοφοκλέους ὅ τι ποιεῖ κωδωνίσω.
κἄλλως ὁ μέν γ' Εὐριπίδης, πανοῦργος ὤν,
κἂν ξυναποδρᾶναι δεῦρ' ἐπιχειρήσειέ μοι·
ὁ δ' εὔκολος μὲν ἐνθάδ', εὔκολος δ' ἐκεῖ.
ΗΡ. Ἀγάθων δὲ ποῦ 'στιν; ΔΙ. ἀπολιπών μ' ἀποίχεται,
ἀγαθὸς ποιητὴς καὶ ποθεινὸς τοῖς φίλοις.
ΗΡ. ποῖ γῆς ὁ τλήμων; ΔΙ. ἐς μακάρων εὐωχίαν.
ΗΡ. ὁ δὲ Ξενοκλέης; ΔΙ. ἐξόλοιτο νὴ Δία.
ΗΡ. Πυθάγγελος δέ;
ΞΑ. περὶ ἐμοῦ δ' οὐδεὶς λόγος
ἐπιτριβομένου τὸν ὦμον οὑτωσὶ σφόδρα.
ΗΡ. οὔκουν ἕτερ' ἔστ' ἐνταῦθα μειρακύλλια
τραγῳδίας ποιοῦντα πλεῖν ἢ μύρια,
Εὐριπίδου πλεῖν ἢ σταδίῳ λαλίστερα;
ΔΙ. ἐπιφυλλίδες ταῦτ' ἐστὶ καὶ στωμύλματα,
χελιδόνων μουσεῖα, λωβηταὶ τέχνης,
ἃ φροῦδα θᾶττον, ἢν μόνον χορὸν λάβῃ,
ἅπαξ προσουρήσαντα τῇ τραγῳδίᾳ.
γόνιμον δὲ ποιητὴν ἂν οὐχ εὕροις ἔτι
ζητῶν ἄν, ὅστις ῥῆμα γενναῖον λάκοι.
ΗΡ. πῶς γόνιμον;
ΔΙ. ὠδὶ γόνιμον, ὅστις φθέγξεται
τοιουτονί τι παρακεκινδυνευμένον,
αἰθέρα Διὸς δωμάτιον, ἢ χρόνου πόδα,
ἢ φρένα μὲν οὐκ ἐθέλουσαν ὀμόσαι καθ' ἱερῶν,
γλῶτταν δ' ἐπιορκήσασαν ἰδίᾳ τῆς φρενός.
ΗΡ. σὲ δὲ ταῦτ' ἀρέσκει; ΔΙ. μᾶλλὰ πλεῖν ἢ μαίνομαι.
ΗΡ. ἦ μὴν κόβαλά γ' ἐστίν, ὡς καὶ σοὶ δοκεῖ.
ΔΙ. μὴ τὸν ἐμὸν οἶκει νοῦν· ἔχεις γὰρ οἰκίαν.
ΗΡ. καὶ μὴν ἀτεχνῶς γε παμπόνηρα φαίνεται.
ΔΙ. δειπνεῖν με δίδασκε. ΞΑ. περὶ ἐμοῦ δ' οὐδεὶς λόγος.

ΔΙ. ἀλλ' ὧνπερ ἕνεκα τήνδε τὴν σκευὴν ἔχων
ἦλθον κατὰ σὴν μίμησιν, ἵνα μοι τοὺς ξένους
τοὺς σοὺς φράσειας, εἰ δεοίμην, οἵσι σὺ
ἔχρω τόθ', ἡνίκ' ἦλθες ἐπὶ τὸν Κέρβερον,
τούτους φράσον μοι, λιμένας, ἀρτοπώλια,
πορνεῖ', ἀναπαύλας, ἑκτροπὰς, κρήνας, ὁδοὺς,
πόλεις, διαίτας, πανδοκευτρίας, ὅπου
κόρεις ὀλίγιστοι. ΞΑ. περὶ ἐμοῦ δ' οὐδεὶς λόγος.
ΗΡ. ὦ σχέτλιε, τολμήσεις γὰρ ἰέναι;
ΔΙ. καὶ σύ γε
μηδὲν ἔτι πρὸς ταῦτ', ἀλλὰ φράζε τῶν ὁδῶν
ὅπως τάχιστ' ἀφιξόμεθ' εἰς Ἅιδου κάτω·
καὶ μήτε θερμὴν μήτ' ἄγαν ψυχρὰν φράσῃς.
ΗΡ. φέρε δὴ, τίν' αὐτῶν σοι φράσω πρώτην; τίνα;
μία μὲν γὰρ ἔστιν ἀπὸ κάλω καὶ θρανίου,
κρεμάσαντι σαυτόν. ΔΙ. παῦε, πνιγηρὰν λέγεις.
ΗΡ. ἀλλ' ἔστιν ἀτραπὸς ξύντομος τετριμμένη,
ἡ διὰ θυείας. ΔΙ. ἆρα κώνειον λέγεις;
ΗΡ. μάλιστά γε.
ΔΙ. ψυχράν γε καὶ δυσχείμερον·
εὐθὺς γὰρ ἀποπήγνυσι τἀντικνήμια.
ΗΡ. βούλει ταχεῖαν καὶ κατάντη σοι φράσω;
ΔΙ. νὴ τὸν Δί', ὡς ὄντος γε μὴ βαδιστικοῦ.
ΗΡ. καθέρπυσόν νυν ἐς Κεραμεικόν. ΔΙ. εἶτα τί;
ΗΡ. ἀναβὰς ἐπὶ τὸν πύργον τὸν ὑψηλὸν ΔΙ. τί δρῶ;
ΗΡ. ἀφιεμένην τὴν λαμπάδ' ἐντεῦθεν θεῶ,
κἄπειτ' ἐπειδὰν φῶσιν οἱ θεώμενοι
εἶναι, τόθ' εἶναι καὶ σὺ σαυτόν.
ΔΙ. ποῖ; ΗΡ. κάτω.
ΔΙ. ἀλλ' ἀπολέσαιμ' ἂν ἐγκεφάλου θρίω δύο.
οὐκ ἂν βαδίσαιμι τὴν ὁδὸν ταύτην. ΗΡ. τί δαί;
ΔΙ. ἥνπερ σὺ τότε κατῆλθες.

ΗΡ. ἀλλ' ὁ πλοῦς πολύς.
εὐθὺς γὰρ ἐπὶ λίμνην μεγάλην ἥξεις πάνυ
ἄβυσσον. ΔΙ. εἶτα πῶς περαιωθήσομαι;
ΗΡ. ἐν πλοιαρίῳ τυννουτῳί σ' ἀνὴρ γέρων
ναύτης διάξει δύ' ὀβολὼ μισθὸν λαβών. 140
ΔΙ. φεῦ. ὡς μέγα δύνασθον πανταχοῦ τὼ δύ' ὀβολώ.
πῶς ἠλθέτην κἀκεῖσε;
ΗΡ. Θησεὺς ἤγαγεν.
μετὰ ταῦτ' ὄφεις καὶ θηρί' ὄψει μυρία
δεινότατα.
ΔΙ. μή μ' ἔκπληττε μηδὲ δειμάτου·
οὐ γάρ μ' ἀποτρέψεις. 145
ΗΡ. εἶτα βόρβορον πολὺν
καὶ σκῶρ ἀείνων· ἐν δὲ τούτῳ κειμένους
εἴ που ξένον τις ἠδίκησε πώποτε,
ἢ μητέρ' ἠλόησεν, ἢ πατρὸς γνάθον
ἐπάταξεν, ἢ 'πίορκον ὅρκον ὤμοσεν, 150
ἢ Μορσίμου τις ῥῆσιν ἐξεγράψατο.
ΔΙ. νὴ τοὺς θεοὺς ἐχρῆν γε πρὸς τούτοισι κεἰ
τὴν πυρρίχην τις ἔμαθε τὴν Κινησίου.
ΗΡ. ἐντεῦθεν αὐλῶν τίς σε περίεισιν πνοή,
ὄψει τε φῶς κάλλιστον, ὥσπερ ἐνθάδε, 155
καὶ μυρρινῶνας, καὶ θιάσους εὐδαίμονας
ἀνδρῶν γυναικῶν, καὶ κρότον χειρῶν πολύν.
ΔΙ. οὗτοι δὲ δὴ τίνες εἰσίν; ΗΡ. οἱ μεμυημένοι,—
ΞΑ. νὴ τὸν Δί' ἐγὼ γοῦν ὄνος ἄγων μυστήρια.
ἀτὰρ οὐ καθέξω ταῦτα τὸν πλείω χρόνον. 160
ΗΡ. οἵ σοι φράσουσ' ἀπαξάπανθ' ὧν ἂν δέῃ.
οὗτοι γὰρ ἐγγύτατα παρ' αὐτὴν τὴν ὁδὸν
ἐπὶ ταῖσι τοῦ Πλούτωνος οἰκοῦσιν θύραις.
καὶ χαῖρε πόλλ', ὦδελφέ.
ΔΙ. νὴ Δία καὶ σύ γε

ὑγίαινε. σὺ δὲ τὰ στρώματ' αὖθις λάμβανε.
ΞΑ. πρὶν καὶ καταθέσθαι; ΔΙ. καὶ ταχέως μέντοι πάνυ.
ΞΑ. μὴ δῆθ', ἱκετεύω σ', ἀλλὰ μίσθωσαί τινα
τῶν ἐκφερομένων, ὅστις ἐπὶ τοῦτ' ἔρχεται.
ΔΙ. ἐὰν δὲ μὴ 'χω; ΞΑ. τότ' ἔμ' ἄγειν.
ΔΙ. καλῶς λέγεις.
καὶ γάρ τιν' ἐκφέρουσι τουτονὶ νεκρόν.
οὗτος, σὲ λέγω μέντοι, σὲ τὸν τεθνηκότα·
ἄνθρωπε, βούλει σκευάρι' εἰς Ἅιδου φέρειν;

ΝΕΚΡΟΣ.

πόσ' ἄττα; ΔΙ. ταυτί.
ΝΕ. δύο δραχμὰς μισθὸν τελεῖς;
ΔΙ. μὰ Δί', ἀλλ' ἔλαττον. ΝΕ. ὑπάγεθ' ὑμεῖς τῆς ὁδοῦ.
ΔΙ. ἀνάμεινον, ὦ δαιμόνι', ἐὰν ξυμβῶ τί σοι.
ΝΕ. εἰ μὴ καταθήσεις δύο δραχμὰς, μὴ διαλέγου.
ΔΙ. λάβ' ἐννέ' ὀβολούς. ΝΕ. ἀναβιῴην νυν πάλιν.
ΞΑ. ὡς σεμνὸς ὁ κατάρατος· οὐκ οἰμώξεται;
ἐγὼ βαδιοῦμαι.
ΔΙ. χρηστὸς εἶ καὶ γεννάδας.
χωρῶμεν ἐπὶ τὸ πλοῖον.

ΧΑΡΩΝ.

ὠὸπ, παραβαλοῦ.
ΞΑ. τουτὶ τί ἔστι;
ΔΙ. τοῦτο; λίμνη νὴ Δία
αὕτη 'στὶν ἣν ἔφραζε, καὶ πλοῖόν γ' ὁρῶ.
ΞΑ. νὴ τὸν Ποσειδῶ, κἄστι γ' ὁ Χάρων οὑτοσί.
ΔΙ. χαῖρ' ὦ Χάρων, χαῖρ' ὦ Χάρων, χαῖρ' ὦ Χάρων.
ΧΑ. τίς εἰς ἀναπαύλας ἐκ κακῶν καὶ πραγμάτων;
τίς εἰς τὸ Λήθης πεδίον, ἢ 's ὄνου πόκας,
ἢ 's Κερβερίους, ἢ 's κόρακας, ἢ 'πὶ Ταίναρον;

ΔΙ. ἐγώ. ΧΑ. ταχέως ἔμβαινε.
ΔΙ. ποῖ σχήσειν δοκεῖς;
ἐς κόρακας ὄντως;
ΧΑ. ναὶ μὰ Δία, σοῦ γ' οὕνεκα.
ἔμβαινε δή. ΔΙ. παῖ, δεῦρο.
ΧΑ. δοῦλον οὐκ ἄγω,
εἰ μὴ νεναυμάχηκε τὴν περὶ τῶν κρεῶν.
ΞΑ. μὰ τὸν Δί', οὐ γὰρ ἀλλ' ἔτυχον ὀφθαλμιῶν.
ΧΑ. οὔκουν περιθρέξει δῆτα τὴν λίμνην κύκλῳ;
ΞΑ. ποῦ δῆτ' ἀναμενῶ;
ΧΑ. παρὰ τὸν Αὐαίνου λίθον,
ἐπὶ ταῖς ἀναπαύλαις. ΔΙ. μανθάνεις; 195
ΞΑ. πάνυ μανθάνω.
οἴμοι κακοδαίμων, τῷ ξυνέτυχον ἐξιών;
ΧΑ. κάθιζ' ἐπὶ κώπην. εἴ τις ἔτι πλεῖ, σπευδέτω.
οὗτος, τί ποιεῖς;
ΔΙ. ὅ τι ποιῶ; τί δ' ἄλλο γ' ἢ
ἵζω 'πὶ κώπην, οἵπερ ἐκέλευσάς με σύ;
ΧΑ. οὔκουν καθεδεῖ δῆτ' ἐνθαδί, γάστρων; ΔΙ. ἰδού.
ΧΑ. οὔκουν προβαλεῖ τὼ χεῖρε κἀκτενεῖς; ΔΙ. ἰδού.
ΧΑ. οὐ μὴ φλυαρήσεις ἔχων, ἀλλ' ἀντιβὰς 202
ἑλᾷς προθύμως;
ΔΙ. κᾆτα πῶς δυνήσομαι,
ἄπειρος, ἀθαλάττωτος, ἀσαλαμίνιος
ὤν, εἶτ' ἐλαύνειν; 205
ΧΑ. ῥᾳστ'· ἀκούσει γὰρ μέλη
κάλλιστ', ἐπειδὰν ἐμβάλῃς ἅπαξ. ΔΙ. τίνων;
ΧΑ. βατράχων κύκνων θαυμαστά. ΔΙ. κατακέλευε δή.
ΧΑ. ὠὸπ ὂπ ὠὸπ ὄπ.

ΒΑΤΡΑΧΟΙ.

βρεκεκεκὲξ κοὰξ κοὰξ,

βρεκεκεκὲξ κοὰξ κοάξ.
λιμναῖα κρηνῶν τέκνα,
ξύναυλον ὕμνων βοὰν
φθεγξώμεθ', εὔγηρυν ἐμὰν ἀοιδάν,
κοὰξ κοὰξ,
ἣν ἀμφὶ Νυσήιον
Διὸς Διώνυσον ἐν
Λίμναισιν ἰαχήσαμεν,
ἡνίχ' ὁ κραιπαλόκωμος
τοῖς ἱεροῖσι χύτροισι
χωρεῖ κατ' ἐμὸν τέμενος λαῶν ὄχλος.
βρεκεκεκὲξ κοὰξ κοάξ.

ΔΙ. ἐγὼ δέ γ' ἀλγεῖν ἄρχομαι
τὸν ὄρρον, ὦ κοὰξ κοάξ·
ὑμῖν δ' ἴσως οὐδὲν μέλει.

ΒΑ. βρεκεκεκὲξ κοὰξ κοάξ.

ΔΙ. ἀλλ' ἐξόλοισθ' αὐτῷ κοάξ.
οὐδὲν γάρ ἐστ' ἄλλ' ἢ κοάξ.

ΒΑ. εἰκότως γ', ὦ πολλὰ πράττων· ἐμὲ γὰρ ἔστερξαν εὔλυροί τε Μοῦσαι
καὶ κεροβάτας Πὰν, ὁ καλαμόφθογγα παίζων·
προσεπιτέρπεται δ' ὁ φορμικτὰς Ἀπόλλων,
ἕνεκα δόνακος, ὃν ὑπολύριον
ἔνυδρον ἐν λίμναις τρέφω.
βρεκεκεκὲξ κοὰξ κοάξ.

ΔΙ. ἐγὼ δὲ φλυκταίνας γ' ἔχω·
ἀλλ', ὦ φιλῳδὸν γένος,
παύσασθε.

ΒΑ. μᾶλλον μὲν οὖν
φθεγξόμεσθ', εἰ δή ποτ' εὐ-
ηλίοις ἐν ἁμέραισιν
ἠλάμεσθα διὰ κυπείρου

καὶ φλέω, χαίροντες ᾠδῆς
πολυκολύμβοισιν μέλεσσιν,
ἢ Διὸς φεύγοντες ὄμβρον
ἔννυδρον ἐν βυθῷ χορείαν
αἰόλαν ἐφθεγξάμεσθα
πομφολυγοπαφλάσμασιν.
ΔΙ. βρεκεκεκὲξ κοὰξ κοάξ.
τουτὶ παρ' ὑμῶν λαμβάνω.
ΒΑ. δεινά τἄρα πεισόμεσθα.
ΔΙ. δεινότερα δ' ἔγωγ', ἐλαύνων
εἰ διαρραγήσομαι.
ΒΑ. βρεκεκεκὲξ κοὰξ κοάξ.
ΔΙ οἰμώζετ'· οὐ γάρ μοι μέλει.
ΒΑ. ἀλλὰ μὴν κεκραξόμεσθά γ'
ὁπόσον ἡ φάρυγξ ἂν ἡμῶν
χανδάνῃ δι' ἡμέρας.
ΔΙ. βρεκεκεκὲξ κοὰξ κοάξ.
τούτῳ γὰρ οὐ νικήσετε.
ΒΑ. οὐδὲ μὴν ἡμᾶς σὺ πάντως.
ΔΙ. οὐδέποτε· κεκράξομαι γὰρ,
κἄν με δῇ δι' ἡμέρας,
ἕως ἂν ὑμῶν ἐπικρατήσω τῷ κοὰξ,
βρεκεκεκὲξ κοὰξ κοάξ.
ἔμελλον ἄρα παύσειν ποθ' ὑμᾶς τοῦ κοάξ.
ΧΑ. ὦ παῦε παῦε, παραβαλοῦ τῷ κωπίῳ.
ἔκβαιν', ἀπόδος τὸν ναῦλον. ΔΙ. ἔχε δὴ τὠβολώ.
ΔΙ. ὁ Ξανθίας. ποῦ Ξανθίας; ἢ Ξανθίας.
ΞΑ. ἰαῦ. ΔΙ. βάδιζε δεῦρο. ΞΑ. χαῖρ', ὦ δέσποτα.
ΔΙ. τί ἔστι τἀνταυθί; ΞΑ. σκότος καὶ βόρβορος.
ΔΙ. κατεῖδες οὖν που τοὺς πατραλοίας αὐτόθι
καὶ τοὺς ἐπιόρκους, οὓς ἔλεγεν ἡμῖν; ΞΑ. σὺ δ' οὔ;
ΔΙ. νὴ τὸν Ποσειδῶ 'γωγε, καὶ νυνί γ' ὁρῶ.

ἄγε δὴ, τί δρῶμεν;

ΞΑ. προϊέναι βέλτιστα νῷν,
ὡς οὗτος ὁ τόπος ἐστὶν οὗ τὰ θηρία
τὰ δεῖν' ἔφασκ' ἐκεῖνος.

ΔΙ. ὡς οἰμώξεται.
ἠλαζονεύεθ', ἵνα φοβηθείην ἐγὼ,
εἰδώς με μάχιμον ὄντα, φιλοτιμούμενος.
οὐδὲν γὰρ οὕτω γαῦρόν ἐσθ' ὡς Ἡρακλῆς.
ἐγὼ δέ γ' εὐξαίμην ἂν ἐντυχεῖν τινι,
λαβεῖν τ' ἀγώνισμ' ἄξιόν τι τῆς ὁδοῦ.

ΞΑ. νὴ τὸν Δία καὶ μὴν αἰσθάνομαι ψόφου τινός.

ΔΙ. ποῦ ποῦ 'στιν; ΞΑ. ἐξόπισθεν. ΔΙ. ἐξόπισθ' ἴθι.

ΞΑ. ἀλλ' ἐστὶν ἐν τῷ πρόσθε. ΔΙ. πρόσθε νυν ἴθι.

ΞΑ. καὶ μὴν ὁρῶ νὴ τὸν Δία θηρίον μέγα.

ΔΙ. ποιόν τι;

ΞΑ. δεινόν· παντοδαπὸν γοῦν γίγνεται·
ποτὲ μέν γε βοῦς, νυνὶ δ' ὀρεύς, ποτὲ δ' αὖ γυνὴ
ὡραιοτάτη τις. ΔΙ. ποῦ 'στι; φέρ' ἐπ' αὐτὴν ἴω.

ΞΑ. ἀλλ' οὐκέτ' αὖ γυνή 'στιν, ἀλλ' ἤδη κύων.

ΔΙ. Ἔμπουσα τοίνυν ἐστί.

ΞΑ. πυρὶ γοῦν λάμπεται
ἅπαν τὸ πρόσωπον. ΔΙ. καὶ σκέλος χαλκοῦν ἔχει.

ΞΑ. νὴ τὸν Ποσειδῶ, καὶ βολίτινον θάτερον,
σάφ' ἴσθι. ΔΙ. ποῖ δῆτ' ἂν τραποίμην;

ΞΑ. ποῖ δ' ἐγώ;

ΔΙ. ἱερεῦ, διαφύλαξόν μ', ἵν' ὦ σοι ξυμπότης.

ΞΑ. ἀπολούμεθ', ὦναξ Ἡράκλεις.

ΔΙ. οὐ μὴ καλεῖς μ',
ὦνθρωφ', ἱκετεύω, μηδὲ κατερεῖς τοὔνομα.

ΞΑ. Διόνυσε τοίνυν. ΔΙ. τοῦτ' ἔθ' ἧττον θατέρου.

ΞΑ. ἴθ' ᾗπερ ἔρχει. δεῦρο δεῦρ', ὦ δέσποτα.

ΔΙ. τί δ' ἔστι;

ΞΑ. θάρρει· πάντ' ἀγαθὰ πεπράγαμεν,
ἔξεστί θ' ὥσπερ Ἡγέλοχος ἡμῖν λέγειν·
ἐκ κυμάτων γὰρ αὖθις αὖ γαλῆν ὁρῶ.
ἤμπουσα φρούδη. ΔΙ. κατόμοσον. ΞΑ. νὴ τὸν Δία.
ΔΙ. καὖθις κατόμοσον. ΞΑ. νὴ Δί'. 306
ΔΙ. ὄμοσον. ΞΑ. νὴ Δία.
ΔΙ. οἴμοι τάλας, ὡς ὠχρίασ' αὐτὴν ἰδών·
ΞΑ. ὀδὶ δὲ δείσας ὑπερεπυρρίασέ σου.
ΔΙ. οἴμοι, πόθεν μοι τὰ κακὰ ταυτὶ προσέπεσεν;
τίν' αἰτιάσωμαι θεῶν μ' ἀπολλύναι; 310
αἰθέρα Διὸς δωμάτιον, ἢ χρόνου πόδα;
ΞΑ. οὗτος. ΔΙ. τί ἔστιν; ΞΑ. οὐ κατήκουσας; ΔΙ. τίνος;
ΞΑ. αὐλῶν πνοῆς.
ΔΙ. ἔγωγε, καὶ δᾳδῶν γέ με
αὖρα τις εἰσέπνευσε μυστικωτάτη.
ἀλλ' ἠρεμὶ πτήξαντες ἀκροασώμεθα. 315

ΧΟΡΟΣ ΜΥΣΤΩΝ.

Ἴακχ', ὦ Ἴακχε.
Ἴακχ', ὦ Ἴακχε.
ΞΑ. τοῦτ' ἔστ' ἐκεῖν', ὦ δεσποθ', οἱ μεμυημένοι
ἐνταῦθά που παίζουσιν, οὓς ἔφραζε νῷν.
ᾄδουσι γοῦν τὸν Ἴακχον ὕπερ Διαγόρας. 320
ΔΙ. κἀμοὶ δοκοῦσιν. ἡσυχίαν τοίνυν ἄγειν
βέλτιστόν ἐστιν, ὡς ἂν εἰδῶμεν σαφῶς.
ΧΟ. Ἴακχ', ὦ πολυτίμοις ἐν ἕδραις ἐνθάδε ναίων,
Ἴακχ', ὦ Ἴακχε, 325
ἐλθὲ τόνδ' ἀνὰ λειμῶνα χορεύσων,
ὁσίους ἐς θιασώτας,
πολύκαρπον μὲν τινάσσων
περὶ κρατὶ σῷ βρύοντα
στέφανον μύρτων· θρασεῖ δ' ἐγκατακρούων 330

ποδὶ τὰν ἀκόλαστον
φιλοπαίγμονα τιμὰν,
χαρίτων πλεῖστον ἔχουσαν μέρος, ἁγνὰν, ἱερὰν
ὁσίοις μύσταις χορείαν.
ΞΑ. ὦ πότνια πολυτίμητε Δήμητρος κόρη,
ὡς ἡδύ μοι προσέπνευσε χοιρείων κρεῶν.
ΔΙ. οὔκουν ἀτρέμ' ἕξεις, ἤν τι καὶ χορδῆς λάβῃς;
ΧΟ. ἔγειρε φλογέας λαμπάδας ἐν χερσὶ γὰρ ἥκεις τινάσσων,
Ἴακχ', ὦ Ἴακχε,
νυκτέρου τελετῆς φωσφόρος ἀστήρ.
φλογὶ φέγγεται δὲ λειμών·
γόνυ πάλλεται γερόντων·
ἀποσείονται δὲ λύπας
χρονίους τ' ἐτῶν παλαιῶν ἐνιαυτοὺς,
ἱερᾶς ὑπὸ τιμᾶς.
σὺ δὲ λαμπάδι φέγγων
προβάδην ἕξαγ' ἐπ' ἀνθηρὸν ἔλειον δάπεδον
χοροποιὸν, μάκαρ, ἦβαν.
εὐφημεῖν χρὴ κἀξίστασθαι τοῖς ἡμετέροισι χοροῖσιν
ὅστις ἄπειρος τοιῶνδε λόγων, ἢ γνώμῃ μὴ καθαρεύει,
ἢ γενναίων ὄργια Μουσῶν μήτ' εἶδεν μήτ' ἐχόρευσεν,
μηδὲ Κρατίνου τοῦ ταυροφάγου γλώττης βακχεῖ' ἐτελέσθη,
ἢ βωμολόχοις ἔπεσιν χαίρει, μὴ 'ν καιρῷ τοῦτο ποιοῦσιν,
ἢ στάσιν ἐχθρὰν μὴ καταλύει, μηδ' εὔκολός ἐστι πολίταις,
ἀλλ' ἀνεγείρει καὶ ῥιπίζει, κερδῶν ἰδίων ἐπιθυμῶν,
ἢ τῆς πόλεως χειμαζομένης ἄρχων καταδωροδοκεῖται,

ἢ προδίδωσιν φρούριον ἢ ναῦς, ἢ τἀπόρρητ' ἀποπέμπει
ἐξ Αἰγίνης Θωρυκίων ὤν, εἰκοστολόγος κακοδαίμων,
ἀσκώματα καὶ λίνα καὶ πίτταν διαπέμπων εἰς Ἐπίδαυρον,
ἢ χρήματα ταῖς τῶν ἀντιπάλων ναυσὶν παρέχειν τινὰ πείθει,
ἢ κατατιλᾷ τῶν Ἑκαταίων, κυκλίοισι χοροῖσιν ὑπᾴδων,
ἢ τοὺς μισθοὺς τῶν ποιητῶν ῥήτωρ ὢν εἶτ' ἀποτρώγει,
κωμῳδηθεὶς ἐν ταῖς πατρίοις τελεταῖς ταῖς τοῦ Διονύσου·
τούτοις αὐδῶ καῦθις ἀπαυδῶ καῦθις τὸ τρίτον μάλ' ἀπαυδῶ
ἐξίστασθαι μύσταισι χοροῖς· ὑμεῖς δ' ἀνεγείρετε μολπὴν
καὶ παννυχίδας τὰς ἡμετέρας, αἳ τῇδε πρέπουσιν ἑορτῇ.
χώρει νυν πᾶς ἀνδρείως
ἐς τοὺς εὐανθεῖς κόλπους
λειμώνων ἐγκρούων
κἀπισκώπτων
καὶ παίζων καὶ χλευάζων.
ἠρίστηται δ' ἐξαρκούντως.
ἀλλ' ἔμβα χὤπως ἀρεῖς
τὴν Σώτειραν γενναίως
τῇ φωνῇ μολπάζων,
ἢ τὴν χώραν
σώζειν φήσ' ἐς τὰς ὥρας,
κἂν Θωρυκίων μὴ βούληται.

ἄγε νυν ἑτέραν ὕμνων ἰδέαν τὴν καρποφόρον
βασίλειαν,
Δήμητρα θεὰν, ἐπικοσμοῦντες ζαθέοις μολπαῖς
κελαδεῖτε.
Δήμητερ, ἁγνῶν ὀργίων
ἄνασσα, συμπαραστάτει,
καὶ σῶζε τὸν σαυτῆς χορόν·
καί μ' ἀσφαλῶς πανήμερον
παῖσαί τε καὶ χορεῦσαι·
καὶ πολλὰ μὲν γέλοιά μ' εἰ-
πεῖν, πολλὰ δὲ σπουδαῖα, καὶ
τῆς σῆς ἑορτῆς ἀξίως
παίσαντα καὶ σκώψαντα νι-
κήσαντα ταινιοῦσθαι.
ἀλλ' εἶα
νῦν καὶ τὸν ὡραῖον θεὸν παρακαλεῖτε δεῦρο
ᾠδαῖσι, τὸν ξυνέμπορον τῆσδε τῆς χορείας.
Ἴακχε πολυτίμητε, μέλος ἑορτῆς
ἥδιστον εὑρὼν, δεῦρο συνακολούθει
πρὸς τὴν θεὸν καὶ δεῖξον ὡς
ἄνευ πόνου πολλὴν ὁδὸν περαίνεις.
Ἴακχε φιλοχορευτὰ, συμπρόπεμπέ με,
σὺ γὰρ κατεσχίσω μὲν ἐπὶ γέλωτι
κἀπ' εὐτελείᾳ τόν τε σανδαλίσκον
καὶ τὸ ῥάκος, κἀξεῦρες ὥστ'
ἀζημίους παίζειν τε καὶ χορεύειν.
Ἴακχε φιλοχορευτὰ, συμπρόπεμπέ με.
καὶ γὰρ παραβλέψας τι μειρακίσκης
νῦν δὴ κατεῖδον, καὶ μάλ' εὐπροσώπου,
συμπαιστρίας χιτωνίου
παραρραγέντος τιτθίον προκῦψαν.
Ἴακχε φιλοχορευτὰ, συμπρόπεμπέ με.

ΔΙ. ἐγὼ δ' ἀεί πως φιλακόλουθός εἰμι καὶ [μετ' αὐτῆς]
παίζων χορεύειν βούλομαι. ΞΑ. κἄγωγε πρός.
ΧΟ. βούλεσθε δῆτα κοινῇ
σκώψωμεν Ἀρχέδημον;
ὃς ἑπτέτης ὢν οὐκ ἔφυσε φράτερας,
νυνὶ δὲ δημαγωγεῖ
ἐν τοῖς ἄνω νεκροῖσι,
κἀστὶν τὰ πρῶτα τῆς ἐκεῖ μοχθηρίας.
ΔΙ. ἔχοιτ' ἂν οὖν φράσαι νῷν
Πλούτων' ὅπου 'νθάδ' οἰκεῖ;
ξένω γάρ ἐσμεν ἀρτίως ἀφιγμένω.
ΧΟ. μηδὲν μακρὰν ἀπέλθῃς,
μηδ' αὖθις ἐπανέρῃ με,
ἀλλ' ἴσθ' ἐπ' αὐτὴν τὴν θύραν ἀφιγμένος.
ΔΙ. αἴροι' ἂν αὖθις, ὦ παῖ.
ΞΑ. τουτὶ τί ἦν τὸ πρᾶγμα
ἀλλ' ἢ Διὸς Κόρινθος ἐν τοῖς στρώμασιν;
ΧΟ. χωρεῖτε
νῦν ἱρὸν ἀνὰ κύκλον θεᾶς, ἀνθοφόρον ἀν' ἄλσος
παίζοντες οἷς μετουσία θεοφιλοῦς ἑορτῆς.
ΔΙ. ἐγὼ δὲ σὺν ταῖσιν κόραις εἶμι καὶ γυναιξίν,
οὗ παννυχίζουσιν θεᾷ, φέγγος ἱρὸν οἴσων.
ΧΟ. χωρῶμεν ἐς πολυρρόδους
λειμῶνας ἀνθεμώδεις,
τὸν ἡμέτερον τρόπον,
τὸν καλλιχορώτατον,
παίζοντες, ὃν ὄλβιαι
Μοῖραι ξυνάγουσιν.
μόνοις γὰρ ἡμῖν ἥλιος
καὶ φέγγος ἱλαρόν ἐστιν,
ὅσοι μεμυήμεθ' εὐ-
σεβῆ τε διήγομεν

τρόπον περὶ τοὺς ξένους
καὶ τοὺς ἰδιώτας.

ΔΙΟΝΥΣΟΣ. ΞΑΝΘΙΑΣ. ΧΟΡΟΣ.

ΔΙ. ἄγε δὴ τίνα τρόπον τὴν θύραν κόψω; τίνα; 460
πῶς ἐνθάδ' ἄρα κόπτουσιν οὐπιχώριοι;
ΞΑ. οὐ μὴ διατρίψεις, ἀλλὰ γεύσει τῆς θύρας,
καθ' Ἡρακλέα τὸ σχῆμα καὶ τὸ λῆμ' ἔχων;
ΔΙ. παῖ παῖ.

ΑΙΑΚΟΣ.

τίς οὗτος;
ΔΙ. Ἡρακλῆς ὁ καρτερός.
ΑΙΑ. ὦ βδελυρὲ κἀναίσχυντε καὶ τολμηρὲ σὺ 465
καὶ μιαρὲ καὶ παμμίαρε καὶ μιαρώτατε,
ὃς τὸν κύν' ἡμῶν ἐξελάσας τὸν Κέρβερον
ἀπῆξας ἄγχων κἀποδρὰς ᾠχου λαβών,
ὃν ἐγὼ 'φύλαττον. ἀλλὰ νῦν ἔχει μέσος·
τοία Στυγός σε μελανοκάρδιος πέτρα 470
Ἀχερόντιός τε σκόπελος αἱματοσταγὴς
φρουροῦσι, Κωκυτοῦ τε περίδρομοι κύνες,
Ἐχιδνά θ' ἑκατογκέφαλος, ἥ τὰ σπλάγχν' σου
διασπαράξει, πλευμόνων τ' ἀνθάψεται
Ταρτησία μύραινα· τὼ νεφρὼ δέ σου 475
αὐτοῖσιν ἐντέροισιν ἡματωμένω
διασπάσονται Γοργόνες Τιθράσιαι,
ἐφ' ἃς ἐγὼ δρομαῖον ὁρμήσω πόδα.
ΞΑ. οὗτος, τί δέδρακας; οὐκ ἀναστήσει ταχὺ 480
πρίν τινά σ' ἰδεῖν ἀλλότριον;
ΔΙ. ἀλλ' ὡρακιῶ.
ἀλλ' οἶσε πρὸς τὴν καρδίαν μου σφογγιάν.

ΞΑ. ἰδοὺ λαβέ. ΔΙ. προσθοῦ.
ΞΑ. ποῦ 'στιν; ὦ χρυσοῖ θεοὶ
ἐνταῦθ' ἔχεις τὴν καρδίαν;
ΔΙ. δείσασα γὰρ
εἰς τὴν κάτω μου κοιλίαν καθείρπυσεν.
ΞΑ. ὦ δειλότατε θεῶν σὺ κἀνθρώπων.
ΔΙ. ἐγώ;
πῶς δειλὸς, ὅστις σφογγιὰν ᾔτησά σε;
ΞΑ. ἀνδρεῖά γ', ὦ Πόσειδον.
ΔΙ. οἶμαι νὴ Δία.
σὺ δ' οὐκ ἔδεισας τὸν ψόφον τῶν ῥημάτων
καὶ τὰς ἀπειλάς; ΞΑ. οὐ μὰ Δί' οὐδ' ἐφρόντισα.
ΔΙ. ἴθι νυν, ἐπειδὴ λῃματιᾷς κἀνδρεῖος εἶ,
σὺ μὲν γενοῦ 'γὼ, τὸ ῥόπαλον τουτὶ λαβὼν
καὶ τὴν λεοντῆν, εἴπερ ἀφοβόσπλαγχνος εἶ·
ἐγὼ δ' ἔσομαί σοι σκευοφόρος ἐν τῷ μέρει.
ΞΑ. φέρε δὴ ταχέως αὖτ'· οὐ γὰρ ἀλλὰ πειστέον·
καὶ βλέψον εἰς τὸν Ἡρακλειοξανθίαν,
εἰ δειλὸς ἔσομαι καὶ κατὰ σὲ τὸ λῆμ' ἔχων.
ΔΙ. μὰ Δί' ἀλλ' ἀληθῶς οὐκ Μελίτης μαστιγίας.
φέρε νυν, ἐγὼ τὰ στρώματ' αἴρωμαι ταδί.

ΘΕΡΑΠΑΙΝΑ.

ὦ φίλταθ' ἥκεις Ἡράκλεις; δεῦρ' εἴσιθι.
ἡ γὰρ θεός σ' ὡς ἐπύθεθ' ἥκοντ', εὐθέως
ἔπεττεν ἄρτους, ἧψε κατερικτῶν χύτρας
ἔτνους δύ' ἢ τρεῖς, βοῦν ἀπηνθράκιζ' ὅλον,
πλακοῦντας ὤπτα, κολλάβους· ἀλλ' εἴσιθι.
ΞΑ. κάλλιστ', ἐπαινῶ.
ΘΕ. μὰ τὸν Ἀπόλλω οὐ μή σ' ἐγὼ
περιόψομαι πελθόντ', ἐπεί τοι καὶ κρέα

ἀνέβραττεν ὀρνίθεια, καὶ τραγήματα
ἔφρυγε, κῴνον ἀνεκεράννυ γλυκύτατον.
ἀλλ' εἶσιθ' ἅμ' ἐμοί. ΞΑ. πάνυ καλῶς.
ΘΕ. ληρεῖς ἔχων·
οὐ γάρ σ' ἀφήσω. καὶ γὰρ αὐλητρίς γέ σοι
ἥδη 'νδον ἔσθ' ὡραιοτάτη κὠρχηστρίδες
ἕτεραι δύ' ἢ τρεῖς.
ΞΑ. πῶς λέγεις; ὀρχηστρίδες;
ΘΕ. ἀλλ' εἶσιθ', ὡς ὁ μάγειρος ἤδη τὰ τεμάχη
ἔμελλ' ἀφαιρεῖν χὴ τράπεζ' εἰσήρετο.
ΞΑ. ἴθι νυν, φράσον πρώτιστα ταῖς ὀρχηστρίσιν
ταῖς ἔνδον οὔσαις αὐτὸς ὡς εἰσέρχομαι.
ὁ παῖς, ἀκολούθει δεῦρο τὰ σκεύη φέρων.
ΔΙ. ἐπίσχες οὗτος. οὔ τί που σπουδὴν ποιεῖ,
ὁτιή σε παίζων Ἡρακλέα 'νεσκεύασα;
οὐ μὴ φλυαρήσεις ἔχων, ὦ Ξανθία,
ἀλλ' ἀράμενος οἴσεις πάλιν τὰ στρώματα;
ΞΑ. τί δ' ἔστιν; οὐ δή πού μ' ἀφελέσθαι διανοεῖ
ἃ δῶκας αὐτός;
ΔΙ. οὐ τάχ', ἀλλ' ἤδη ποιῶ.
κατάθου τὸ δέρμα.
ΞΑ. ταῦτ' ἐγὼ μαρτύρομαι
καὶ τοῖς θεοῖσιν ἐπιτρέπω.
ΔΙ. ποίοις θεοῖς;
τὸ δὲ προσδοκῆσαί σ' οὐκ ἀνόητον καὶ κενὸν
ὡς δοῦλος ὢν καὶ θνητὸς ἀλκμήνης ἔσει;
ΞΑ. ἀμέλει, καλῶς· ἔχ' αὖτ'. ἴσως γάρ τοί ποτε
ἐμοῦ δεηθείης ἄν, εἰ θεὸς θέλοι.
ΧΟ. ταῦτα μὲν πρὸς ἀνδρός ἐστι
νοῦν ἔχοντος καὶ φρένας καὶ
πολλὰ περιπεπλευκότος,
μετακυλινδεῖν αὐτὸν ἀεὶ

πρὸς τὸν εὖ πράττοντα τοῖχον
μᾶλλον ἢ γεγραμμένην
εἰκόν' ἑστάναι, λαβόνθ' ἓν
σχῆμα· τὸ δὲ μεταστρέφεσθαι
πρὸς τὸ μαλθακώτερον
δεξιοῦ πρὸς ἀνδρός ἐστι
καὶ φύσει Θηραμένους.

ΠΑΝΔΟΚΕΥΤΡΙΑ.

Πλαθάνη, Πλαθάνη, δεῦρ' ἔλθ', ὁ πανοῦργος οὑτοσὶ,
ὃς εἰς τὸ πανδοκεῖον εἰσελθών ποτε
ἑκκαίδεκ' ἄρτους κατέφαγ' ἡμῶν.

ΠΛΑΘΑΝΗ.

νὴ Δία,
ἐκεῖνος αὐτὸς δῆτα. ΞΑ. κακὸν ἥκει τινί.
ΠΑΝ. καὶ κρέα γε πρὸς τούτοισιν ἀνάβραστ' εἴκοσιν
ἀνημιωβολιαῖα. ΞΑ. δώσει τις δίκην.
ΠΑΝ. καὶ τὰ σκόροδα τὰ πολλά.
ΔΙ. ληρεῖς, ὦ γύναι,
κοὐκ οἶσθ' ὅ τι λέγεις.
ΠΛΑ. οὐ μὲν οὖν με προσεδόκας,
ὁτιὴ κοθόρνους εἶχες, ἂν γνῶναί σ' ἔτι;
ΠΑΝ. τί δαί; τὸ πολὺ τάριχος οὐκ εἴρηκά πω.
ΠΛΑ. μὰ Δί', οὐδὲ τὸν τυρόν γε τὸν χλωρὸν, τάλαν,
ὃν οὗτος αὐτοῖς τοῖς ταλάροις κατήσθιεν.
ΠΑΝ. κἄπειτ' ἐπειδὴ τἀργύριον ἐπραττόμην,
ἔβλεψεν εἴς με δριμὺ κἀμυκᾶτό γε.
ΞΑ. τούτου πάνυ τοὔργον, οὗτος ὁ τρόπος πανταχοῦ.
ΠΛΑ. καὶ τὸ ξίφος γ' ἐσπᾶτο, μαίνεσθαι δοκῶν.
ΠΑΝ. νὴ Δία, τάλαινα.

ΠΛΑ. νὼ δὲ δεισάσα γέ που
ἐπὶ τὴν κατήλιφ' εὐθὺς ἀνεπηδήσαμεν·
ὁ δ' ᾤχετ' ἐξάξας γε τοὺς ψιάθους λαβών.
ΞΑ. καὶ τοῦτο τούτου τοὔργον. ἀλλ' ἐχρῆν τι δρᾶν.
ΠΑΝ. ἴθι δὴ κάλεσον τὸν προστάτην Κλεώνά μοι
ΠΛΑ. σὺ δ' ἔμοιγ', ἐάνπερ ἐπιτύχῃς, Ὑπέρβολον,
ἵν' αὐτὸν ἐπιτρίψωμεν.
ΠΑΝ. ὦ μιαρὰ φάρυγξ,
ὡς ἡδέως ἄν σου λίθῳ τοὺς γομφίους
κόπτοιμ' ἄν, οἷς μου κατέφαγες τὰ φορτία.
ΠΛΑ. ἐγὼ δ' ἂν ἐς τὸ βάραθρον ἐμβάλοιμί σε.
ΠΑΝ. ἐγὼ δὲ τὸν λάρυγγ' ἂν ἐκτέμοιμί σου,
δρέπανον λαβοῦσ', ᾧ τὰς χόλικας κατέσπασας.
ἀλλ' εἶμ' ἐπὶ τὸν Κλέων', ὃς αὐτοῦ τήμερον
ἐκπηνιεῖται ταῦτα προσκαλούμενος.
ΔΙ. κάκιστ' ἀπολοίμην, Ξανθίαν εἰ μὴ φιλῶ.
ΞΑ. οἶδ' οἶδα τὸν νοῦν· παῦε παῦε τοῦ λόγου.
οὐκ ἂν γενοίμην Ἡρακλῆς αὖ.
ΔΙ. μηδαμῶς,
ὦ Ξανθίδιον.
ΞΑ. καὶ πῶς ἂν ἀλκμήνης ἐγὼ
υἱὸς γενοίμην, δοῦλος ἅμα καὶ θνητὸς ὤν;
ΔΙ. οἶδ' οἶδ' ὅτι θυμοῖ, καὶ δικαίως αὐτὸ δρᾷς·
κἂν εἴ με τύπτοις, οὐκ ἂν ἀντείποιμί σοι.
ἀλλ' ἤν σε τοῦ λοιποῦ ποτ' ἀφέλωμαι χρόνου,
πρόρριζος αὐτὸς, ἡ γυνὴ, τὰ παιδία,
κάκιστ' ἀπολοίμην, κἀρχέδημος ὁ γλάμων.
ΞΑ. δέχομαι τὸν ὅρκον, κἀπὶ τούτοις λαμβάνω.

ΧΟΡΟΣ.

νῦν σὸν ἔργον ἔστ', ἐπειδὴ
τὴν στολὴν εἴληφας, ἣνπερ

εἶχες ἐξ ἀρχῆς, πάλιν
ἀνανεάζειν πρὸς τὸ σοβαρὸν,
καὶ βλέπειν αὖθις τὸ δεινὸν,
τοῦ θεοῦ μεμνημένον
ᾧπερ εἰκάζεις σεαυτόν.
εἰ δὲ παραληρῶν ἁλώσει
καὶ βαλεῖς τι μαλθακὸν,
αὖθις αἵρεσθαί σ' ἀνάγκη
'σταὶ πάλιν τὰ στρώματα.

ΞΑ. οὐ κακῶς, ὦνδρες, παραινεῖτ',
ἀλλὰ καὐτὸς τυγχάνω ταῦτ'
ἄρτι συννοούμενος.
ὅτι μὲν οὖν, ἢν χρηστὸν ᾖ τι,
ταῦτ' ἀφαιρεῖσθαι πάλιν πει-
ράσεταί μ' εὖ οἶδ' ὅτι.
ἀλλ' ὅμως ἐγὼ παρέξω
'μαυτὸν ἀνδρεῖον τὸ λῆμα
καὶ βλέποντ' ὀρίγανον.
δεῖν δ' ἔοικεν, ὡς ἀκούω
τῆς θύρας καὶ δὴ ψόφον.

ΑΙΑΚΟΣ. ΔΙΟΝΥΣΟΣ. ΞΑΝΘΙΑΣ.

ΑΙΑ. ξυνδεῖτε ταχέως τουτονὶ τὸν κυνοκλόπον,
ἵνα δῷ δίκην· ἀνύετον. ΔΙ. ἥκει τῷ κακόν.
ΞΑ. οὐκ ἐς κόρακας; οὐ μὴ πρόσιτον;
ΑΙΑ. εἶεν, μάχει;
ὁ Διτύλας χὠ Σκεβλύας χὠ Παρδόκας
χωρεῖτε δευρὶ καὶ μάχεσθε τουτῳί.
ΔΙ. εἶτ' οὐχὶ δεινὰ ταῦτα, τύπτειν τουτονὶ
κλέπτοντα πρὸς τἀλλότρια; ΑΙΑ. μάλλ' ὑπερφυᾶ.
ΔΙ. σχέτλια μὲν οὖν καὶ δεινά.
ΞΑ. καὶ μὴν νὴ Δία.

εἰ πώποτ' ἦλθον δεῦρ', ἐθέλω τεθνηκέναι,
ἢ 'κλεψα τῶν σῶν ἄξιόν τι καὶ τριχός.
καί σοι ποιήσω πρᾶγμα γενναῖον πάνυ·
βασάνιζε γὰρ τὸν παῖδα τουτονὶ λαβὼν,
κἂν ποτέ μ' ἕλῃς ἀδικοῦντ', ἀπόκτεινόν μ' ἄγων.

ΑΙΑ. καὶ πῶς βασανίσω;

ΞΑ. πάντα τρόπον, ἐν κλίμακι
δήσας, κρεμάσας, ὑστριχίδι μαστιγῶν, δέρων,
στρεβλῶν, ἔτι δ' ἐς τὰς ῥῖνας ὄξος ἐγχέων,
πλίνθους ἐπιτιθεὶς, πάντα τἄλλα, πλὴν πράσῳ
μὴ τύπτε τοῦτον μηδὲ γητείῳ νέῳ.

ΑΙΑ. δίκαιος ὁ λόγος· κἄν τι πηρώσω γέ σοι
τὸν παῖδα τύπτων, ταργύριόν σοι κείσεται.

ΞΑ. μὴ δῆτ' ἔμοιγ'. οὕτω δὲ βασάνιζ' ἀπαγαγών.

ΑΙΑ. αὐτοῦ μὲν οὖν, ἵνα σοί κατ' ὀφθαλμοὺς λέγῃ.
κατάθου σὺ τὰ σκεύη ταχέως, χὤπως ἐρεῖς
ἐνταῦθα μηδὲν ψεῦδος.

ΔΙ. ἀγορεύω τινὶ
ἐμὲ μὴ βασανίζειν ἀθάνατον ὄντ'· εἰ δὲ μή,
αὐτὸς σεαυτὸν αἰτιῶ. ΑΙΑ. λέγεις δὲ τί;

ΔΙ. ἀθάνατος εἶναί φημι Διόνυσος Διὸς,
τοῦτον δὲ δοῦλον. ΑΙΑ. ταῦτ' ἀκούεις;

ΞΑ. φήμ' ἐγώ.
καὶ πολύ γε μᾶλλόν ἐστι μαστιγωτέος·
εἴπερ θεὸς γάρ ἐστιν, οὐκ αἰσθήσεται.

ΔΙ. τί δῆτ', ἐπειδὴ καὶ σὺ φῂς εἶναι θεὸς,
οὐ καὶ σὺ τύπτει τὰς ἴσας πληγὰς ἐμοί;

ΞΑ. δίκαιος ὁ λόγος· χὠπότερον ἂν νῷν ἴδῃς
κλαύσαντα πρότερον ἢ προτιμήσαντά τι
τυπτόμενον, εἶναι τοῦτον ἡγοῦ μὴ θεόν.

ΑΙΑ. οὐκ ἔσθ' ὅπως οὐκ εἶ σὺ γεννάδας ἀνήρ·
χωρεῖς γὰρ εἰς τὸ δίκαιον. ἀποδύεσθε δή.

ΞΑ. πῶς οὖν βασανιεῖς νὼ δικαίως;
ΑΙΑ. ῥᾳδίως·
πληγὴν παρὰ πληγὴν ἑκάτερον.
ΞΑ. καλῶς λέγεις.
ΑΙΑ. ἰδού. ΞΑ. σκόπει νυν ἤν μ' ὑποκινήσαντ' ἴδῃς.
ΑΙΑ. ἤδη 'πάταξά σ'. ΞΑ. οὐ μὰ Δί' οὐδ' ἐμοὶ δοκεῖς.
ΑΙΑ. ἀλλ' εἶμ' ἐπὶ τονδὶ καὶ πατάξω. ΔΙ. πηνίκα; 646
ΑΙΑ. καὶ δὴ 'πάταξα. ΔΙ. κᾆτα πῶς οὐκ ἔπταρον;
ΑΙΑ. οὐκ οἶδα· τονδὶ δ' αὖθις ἀποπειράσομαι.
ΞΑ. οὔκουν ἀνύσεις; ἰατταταῖ.
ΑΙΑ. τί τἀτταταῖ;
μῶν ὠδυνήθης;
ΞΑ. οὐ μὰ Δί', ἀλλ' ἐφρόντισα 650
ὁπόθ' Ἡράκλεια τἀν Διομείοις γίγνεται.
ΑΙΑ. ἄνθρωπος ἱερός. δεῦρο πάλιν βαδιστέον.
ΔΙ. ἰοὺ ἰού. ΑΙΑ. τί ἔστιν; ΔΙ. ἱππέας ὁρῶ.
ΑΙΑ. τί δῆτα κλάεις; ΔΙ. κρομμύων ὀσφραίνομαι.
ΑΙΑ. ἐπεὶ προτιμᾷς γ' οὐδέν. ΔΙ. οὐδέν μοι μέλει. 655
ΑΙΑ. βαδιστέον τἄρ' ἐστὶν ἐπὶ τονδὶ πάλιν.
ΞΑ. οἴμοι. ΑΙΑ. τί ἔστι; ΞΑ. τὴν ἄκανθαν ἔξελε.
ΑΙΑ. τί τὸ πρᾶγμα τουτί; δεῦρο πάλιν βαδιστέον.
ΔΙ. Ἄπολλον, ὅς που Δῆλον ἢ Πύθων' ἔχεις.
ΞΑ. ἤλγησεν· οὐκ ἤκουσας;
ΔΙ. οὐκ ἔγωγ', ἐπεὶ 660
ἴαμβον Ἱππώνακτος ἀνεμιμνησκόμην.
ΞΑ. οὐδὲν ποιεῖς γὰρ, ἀλλὰ τὰς λαγόνας σπόδει.
ΑΙΑ. μὰ τὸν Δί', ἀλλ' ἤδη πάρεχε τὴν γαστέρα.
ΔΙ. Πόσειδον, ΞΑ. ἤλγησέν τις.
ΔΙ. ὃς Αἰγαίου πρῶνας ἢ γλαυκᾶς μέδεις 665
ἁλὸς ἐν βένθεσιν.
ΑΙΑ. οὔ τοι μὰ τὴν Δήμητρα δύναμαί πω μαθεῖν
ὁπότερος ὑμῶν ἐστι θεός. ἀλλ' εἴσιτον·

ὁ δεσπότης γὰρ αὐτὸς ὑμᾶς γνώσεται
χὴ Φερσέφατθ', ἅτ' ὄντε κἀκείνω θεώ.
ΔΙ. ὀρθῶς λέγεις· ἐβουλόμην δ' ἂν τοῦτό σε
πρότερον ποιῆσαι, πρὶν ἐμὲ τὰς πληγὰς λαβεῖν.

ΧΟΡΟΣ.

Μοῦσα χορῶν ἱερῶν ἐπίβηθι καὶ ἔλθ' ἐπὶ τέρψιν
ἀοιδᾶς ἐμᾶς,
τὸν πολὺν ὀψομένη λαῶν ὄχλον, οὗ σοφίαι
μυρίαι κάθηνται,
φιλοτιμότεραι Κλεοφῶντος, ἐφ' οὗ δὴ χείλεσιν
ἀμφιλάλοις
δεινὸν ἐπιβρέμεται
Θρηκία χελιδών,
ἐπὶ βάρβαρον ἑζομένη πέταλον·
ῥύζει δ' ἐπίκλαυτον ἀηδόνιον νόμον, ὡς ἀπολεῖται,
κἂν ἴσαι γένωνται.
τὸν ἱερὸν χορὸν δίκαιόν ἐστι χρηστὰ τῇ πόλει
ξυμπαραινεῖν καὶ διδάσκειν. πρῶτον οὖν ἡμῖν δοκεῖ
ἐξισῶσαι τοὺς πολίτας κἀφελεῖν τὰ δείματα.
κεἴ τις ἥμαρτε, σφαλείς τι Φρυνίχου παλαίσμασιν,
ἐκγενέσθαι φημὶ χρῆναι τοῖς ὀλισθοῦσιν τότε
αἰτίαν ἐκθεῖσι λῦσαι τὰς πρότερον ἁμαρτίας.
εἶτ' ἄτιμόν φημι χρῆναι μηδέν' εἶν' ἐν τῇ πόλει.
καὶ γὰρ αἰσχρόν ἐστι τοὺς μὲν ναυμαχήσαντας μίαν
καὶ Πλαταιᾶς εὐθὺς εἶναι κἀντὶ δούλων δεσπότας.
κοὐδὲ ταῦτ' ἔγωγ' ἔχοιμ' ἂν μὴ οὐ καλῶς φάσκειν
ἔχειν,
ἀλλ' ἐπαινῶ· μόνα γὰρ αὐτὰ νοῦν ἔχοντ' ἐδράσατε.
πρὸς δὲ τούτοις εἰκὸς ὑμᾶς, οἳ μεθ' ὑμῶν, πολλὰ δὴ
χοἱ πατέρες ἐναυμάχησαν καὶ προσήκουσιν γένει,

τὴν μίαν ταύτην παρεῖναι ξυμφορὰν αἰτουμένοις.
ἀλλὰ τῆς ὀργῆς ἀνέντες, ὦ σοφώτατοι φύσει,
πάντας ἀνθρώπους ἑκόντες συγγενεῖς κτησώμεθα
κἀπιτίμους καὶ πολίτας, ὅστις ἂν ξυνναυμαχῇ.
εἰ δὲ τοῦτ' ὀγκωσόμεσθα κἀποσεμνυνούμεθα,
τὴν πόλιν καὶ ταῦτ' ἔχοντες κυμάτων ἐν ἀγκάλαις,
ὑστέρῳ χρόνῳ ποτ' αὖθις εὖ φρονεῖν οὐ δόξομεν.
εἰ δ' ἐγὼ ὀρθὸς ἰδεῖν βίον ἀνέρος ἢ τρόπον ὅστις
ἔτ' οἰμώξεται,
οὐ πολὺν οὐδ' ὁ πίθηκος οὗτος ὁ νῦν ἐνοχλῶν,
Κλειγένης ὁ μικρὸς,
ὁ πονηρότατος βαλανεὺς ὁπόσοι κρατοῦσι κυκησιτέφρου
ψευδολίτρου κονίας
καὶ Κιμωλίας γῆς,
χρόνον ἐνδιατρίψει· ἰδὼν δὲ τάδ' οὐκ
εἰρηνικὸς ἔσθ', ἵνα μή ποτε κἀποδυθῇ μεθύων ἀνευ ξύλου βαδίζων.
πολλάκις γ' ἡμῖν ἔδοξεν ἡ πόλις πεπονθέναι
ταὐτὸν ἔς τε τῶν πολιτῶν τοὺς καλοὺς καὶ τοὺς κακούς,
ἔς τε τἀρχαῖον νόμισμα καὶ τὸ καινὸν χρυσίον.
οὔτε γὰρ τούτοισιν οὖσιν οὐ κεκιβδηλευμένοις,
ἀλλὰ καλλίστοις ἁπάντων, ὡς δοκεῖ, νομισμάτων,
καὶ μόνοις ὀρθῶς κοπεῖσι καὶ κεκωδωνισμένοις
ἔν τε τοῖς Ἕλλησι καὶ τοῖς βαρβάροισι πανταχοῦ,
χρώμεθ' οὐδὲν, ἀλλὰ τούτοις τοῖς πονηροῖς χαλκίοις,
χθές τε καὶ πρώην κοπεῖσι τῷ κακίστῳ κόμματι,
τῶν πολιτῶν θ' οὓς μὲν ἴσμεν εὐγενεῖς καὶ σώφρονας
ἄνδρας ὄντας καὶ δικαίους καὶ καλούς τε κἀγαθοὺς,
καὶ τραφέντας ἐν παλαίστραις καὶ χοροῖς καὶ μουσικῇ,

προυσελοῦμεν, τοῖς δὲ χαλκοῖς καὶ ξένοις καὶ πυρρίαις
καὶ πονηροῖς κἀκ πονηρῶν εἰς ἅπαντα χρώμεθα
ὑστάτοις ἀφιγμένοισιν, οἷσιν ἡ πόλις πρὸ τοῦ
οὐδὲ φαρμακοῖσιν εἰκῆ ῥᾳδίως ἐχρήσατ' ἄν.
ἀλλὰ καὶ νῦν, ὦνόητοι, μεταβαλόντες τοὺς τρόπους,
χρῆσθε τοῖς χρηστοῖσιν αὖθις· καὶ κατορθώσασι γὰρ
εὔλογον· κἄν τι σφαλῆτ', ἐξ ἀξίου γοῦν τοῦ ξύλου,
ἤν τι καὶ πάσχητε, πάσχειν τοῖς σοφοῖς δοκήσετε.

ΑΙΑΚΟΣ. ΞΑΝΘΙΑΣ. ΧΟΡΟΣ ΜΥΣΤΩΝ.

ΑΙΑ. νὴ τὸν Δία τὸν σωτῆρα, γεννάδας ἀνὴρ ὁ δεσπότης σου.
ΞΑ. πῶς γὰρ οὐχὶ γεννάδας;
ΑΙΑ. τὸ δὲ μὴ πατάξαι σ' ἐξελεγχθέντ' ἄντικρυς, ὅτι δοῦλος ὢν ἔφασκες εἶναι δεσπότης.
ΞΑ. ᾤμωξε μέντἄν.
ΑΙΑ. τοῦτο μέντοι δουλικὸν εὐθὺς πεποίηκας, ὅπερ ἐγὼ χαίρω ποιῶν.
ΞΑ. χαίρεις, ἱκετεύω;
ΑΙΑ. μᾶλλ' ἐποπτεύειν δοκῶ, ὅταν καταράσωμαι λάθρα τῷ δεσπότῃ.
ΞΑ. τί δὲ τονθορύζων, ἡνίκ' ἂν πληγὰς λαβὼν πολλὰς ἀπίῃς θύραζε; ΑΙΑ. καὶ τοῦθ' ἥδομαι.
ΞΑ. τί δὲ πολλὰ πράττων;
ΑΙΑ. ὡς μὰ Δί' οὐδὲν οἶδ' ἐγώ.
ΞΑ. ὁμόγνιε Ζεῦ· καὶ παρακούων δεσποτῶν ἆτ' ἂν λαλῶσι; ΑΙΑ. μᾶλλα πλεῖν ἢ μαίνομαι.
ΞΑ. ὦ Φοῖβ' Ἄπολλον, ἔμβαλέ μοι τὴν δεξιὰν, καὶ δὸς κύσαι καὶτὸς κύσον, καί μοι φράσον, πρὸς Διὸς, ὃς ἡμῖν ἐστιν ὁμομαστιγίας,

τίς οὗτος οὕνδον ἐστὶ θόρυβος χὴ βοὴ
χὠ λοιδορησμός; ΑΙΑ. Αἰσχύλου κεὐριπίδου.
ΞΑ. ἆ.
ΑΙΑ. πρᾶγμα πρᾶγμα μέγα κεκίνηται μέγα
ἐν τοῖς νεκροῖσι καὶ στάσις πολλὴ πάνυ.
ΞΑ. ἐκ τοῦ;
ΑΙΑ. νόμος τις ἐνθάδ' ἐστὶ κείμενος
ἀπὸ τῶν τεχνῶν, ὅσαι μεγάλαι καὶ δεξιαί,
τὸν ἄριστον ὄντα τῶν ἑαυτοῦ συντέχνων
σίτησιν αὐτὸν ἐν πρυτανείῳ λαμβάνειν,
θρόνον τε τοῦ Πλούτωνος ἐξῆς. ΞΑ. μανθάνω.
ΑΙΑ. ἕως ἀφίκοιτο τὴν τέχνην σοφώτερος
ἕτερός τις αὐτοῦ· τότε δὲ παραχωρεῖν ἔδει.
ΞΑ. τί δῆτα τουτὶ τεθορύβηκεν Αἰσχύλον;
ΑΙΑ. ἐκεῖνος εἶχε τὸν τραγῳδικὸν θρόνον,
ὡς ὢν κράτιστος τὴν τέχνην. ΞΑ. νυνὶ δὲ τίς;
ΑΙΑ. ὅτε δὴ κατῆλθ' Εὐριπίδης, ἐπεδείκνυτο
τοῖς λωποδύταις καὶ τοῖσι βαλλαντιοτόμοις
καὶ τοῖσι πατραλοίαισι καὶ τοιχωρύχοις,
ὅπερ ἔστ' ἐν Ἅιδου πλῆθος, οἱ δ' ἀκροώμενοι
τῶν ἀντιλογιῶν καὶ λυγισμῶν καὶ στροφῶν
ὑπερεμάνησαν, κἀνόμισαν σοφώτατον
κἄπειτ' ἐπαρθεὶς ἀντελάβετο τοῦ θρόνου,
ἵν' Αἰσχύλος καθῆστο. ΞΑ. κοὐκ ἐβάλλετο;
ΑΙΑ. μὰ Δί', ἀλλ' ὁ δῆμος ἀνεβόα κρίσιν ποιεῖν
ὁπότερος εἴη τὴν τέχνην σοφώτερος.
ΞΑ. ὁ τῶν πανούργων; ΑΙΑ. νὴ Δί', οὐράνιόν γ' ὅσον.
ΞΑ. μετ' Αἰσχύλου δ' οὐκ ἦσαν ἕτεροι σύμμαχοι;
ΑΙΑ. ὀλίγον τὸ χρηστόν ἐστιν, ὥσπερ ἐνθάδε.
ΞΑ. τί δῆθ' ὁ Πλούτων δρᾶν παρασκευάζεται;
ΑΙΑ. ἀγῶνα ποιεῖν αὐτίκα μάλα καὶ κρίσιν
κἄλεγχον αὐτῶν τῆς τέχνης.

ΞΑ. κἄπειτα πῶς
οὐ καὶ Σοφοκλέης ἀντελάβετο τοῦ θρόνου ;
ΔΙΑ. μὰ Δί' οὐκ ἐκεῖνος, ἀλλ' ἔκυσε μὲν Αἰσχύλον
ὅτε δὴ κατῆλθε, κἀνέβαλε τὴν δεξιὰν,
κἀκεῖνος ὑπεχώρησεν αὐτῷ τοῦ θρόνου·
νυνὶ δ' ἔμελλεν, ὡς ἔφη Κλειδημίδης,
ἔφεδρος καθεδεῖσθαι· κἂν μὲν Αἰσχύλος κρατῇ,
ἔξειν κατὰ χώραν· εἰ δὲ μὴ, περὶ τῆς τέχνης
διαγωνιεῖσθ' ἔφασκε πρὸς γ' Εὐριπίδην.
ΞΑ. τὸ χρῆμ' ἄρ' ἔσται ;
ΔΙΑ. νὴ Δί', ὀλίγον ὕστερον.
κἀνταῦθα δὴ τὰ δεινὰ κινηθήσεται.
καὶ γὰρ ταλάντῳ μουσικὴ σταθμήσεται.
ΞΑ. τί δέ ; μειραγωγήσουσι τὴν τραγῳδίαν ;
ΔΙΑ. καὶ κανόνας ἐξοίσουσι καὶ πήχεις ἐπῶν,
καὶ πλαίσια ξύμπηκτα, ΞΑ. πλινθεύσουσι γάρ ;
ΔΙΑ. καὶ διαμέτρους καὶ σφῆνας. ὁ γὰρ Εὐριπίδης
κατ' ἔπος βασανιεῖν φησι τὰς τραγῳδίας.
ΞΑ. ἦ που βαρέως οἶμαι τὸν Αἰσχύλον φέρειν.
ΔΙΑ. ἔβλεψε δ' οὖν ταυρηδὸν ἐγκύψας κάτω.
ΞΑ. κρινεῖ δὲ δὴ τίς ταῦτα ;
ΔΙΑ. τοῦτ' ἦν δύσκολον·
σοφῶν γὰρ ἀνδρῶν ἀπορίαν εὑρισκέτην.
οὔτε γὰρ Ἀθηναίοισι συνέβαιν' Αἰσχύλος,
ΞΑ. πολλοὺς ἴσως ἐνόμιζε τοὺς τοιχωρύχους.
ΔΙΑ. λῆρόν τε τἄλλ' ἡγεῖτο τοῦ γνῶναι πέρι
φύσεις ποιητῶν· εἶτα τῷ σῷ δεσπότῃ
ἐπέτρεψαν, ὁτιὴ τῆς τέχνης ἔμπειρος ἦν.
ἀλλ' εἰσίωμεν· ὡς ὅταν γ' οἱ δεσπόται
ἐσπουδάκωσι, κλαύμαθ' ἡμῖν γίγνεται.
ΧΟ. ἦ που δεινὸν ἐριβρεμέτας χόλον ἔνδοθεν ἕξει,
ἡνίκ' ἂν ὀξυλάλου παρίδῃ θήγοντος ὀδόντας

ἀντιτέχνου· τότε δὴ μανίας ὑπὸ δεινῆς
ὄμματα στροβήσεται.
ἔσται δ' ἱπολόφων τε λόγων κορυθαίολα νείκη,
σκινδαλάμων τε παραξόνια, σμιλεύματά τ' ἔργων,
φωτὸς ἀμυνομένου φρενοτέκτονος ἀνδρὸς
ῥήμαθ' ἱπποβάμονα.
φρίξας δ' αὐτοκόμου λοφιᾶς λασιαύχενα χαίταν,
δεινὸν ἐπισκύνιον ξυνάγων βρυχώμενος ἥσει
ῥήματα γομφοπαγῆ, πινακηδὸν ἀποσπῶν
γηγενεῖ φυσήματι·
ἔνθεν δὴ στοματουργὸς ἐπῶν βασανίστρια λίσπη
γλῶσσ', ἀνελισσομένη φθονερουὺς κινοῦσα χαλινούς,
ῥήματα δαιομένη καταλεπτολογήσει
πλευμόνων πολὺν πόνον.

ΕΥΡΙΠΙΔΗΣ. ΔΙΟΝΥΣΟΣ. ΑΙΣΧΥΛΟΣ. ΧΟΡΟΣ.

ΕΥ. οὐκ ἂν μεθείμην τοῦ θρόνου, μὴ νουθέτει.
κρείττων γὰρ εἶναί φημι τούτου τὴν τέχνην.
ΔΙ. Αἰσχύλε, τί σιγᾷς; αἰσθάνει γὰρ τοῦ λόγου.
ΕΥ. ἀποσεμνυνεῖται πρῶτον, ἅπερ ἑκάστοτε
ἐν ταῖς τραγῳδίαισιν ἐτερατεύετο.
ΔΙ. ὦ δαιμόνι' ἀνδρῶν, μὴ μεγάλα λίαν λέγε.
ΕΥ. ἐγῷδα τοῦτον καὶ διέσκεμμαι πάλαι,
ἄνθρωπον ἀγριοποιὸν, αὐθαδόστομον,
ἔχοντ' ἀχάλινον ἀκρατὲς ἀθύρωτον στόμα,
ἀπεριλάλητον, κομποφακελορρήμονα.
ΑΙΣ. ἄληθες, ὦ παῖ τῆς ἀρουραίας θεοῦ;
σὺ δή με ταῦτ', ὦ στωμυλιοσυλλεκτάδη
καὶ πτωχοποιὲ καὶ ῥακιοσυρραπτάδη;
ἀλλ' οὔ τι χαίρων αὖτ' ἐρεῖς.
ΔΙ. παῦ', Αἰσχύλε,
καὶ μὴ πρὸς ὀργὴν σπλάγχνα θερμήνῃς κότῳ.

ΑΙΣ. οὐ δῆτα, πρίν γ' ἂν τοῦτον ἀποφήνω σαφῶς
τὸν χωλοποιὸν, οἷος ὢν θρασύνεται.
ΔΙ. ἆρν' ἄρνα μέλανα παῖδες ἐξενέγκατε·
τυφὼς γὰρ ἐκβαίνειν παρασκευάζεται.
ΑΙΣ. ὦ Κρητικὰς μὲν συλλέγων μονῳδίας,
γάμους δ' ἀνοσίους εἰσφέρων εἰς τὴν τέχνην,
ΔΙ. ἐπίσχες οὗτος, ὦ πολυτίμητ' Αἰσχύλε.
ἀπὸ τῶν χαλαζῶν δ', ὦ πονήρ' Εὐριπίδη,
ἄπαγε σεαυτὸν ἐκποδὼν, εἰ σωφρονεῖς,
ἵνα μὴ κεφαλαίῳ τὸν κρόταφόν σου ῥήματι
θενὼν ὑπ' ὀργῆς ἐκχέῃ τὸν Τήλεφον·
σὺ δὲ μὴ πρὸς ὀργὴν, Αἰσχύλ', ἀλλὰ πραόνως
ἔλεγχ', ἐλέγχου· λοιδορεῖσθαι δ' οὐ θέμις
ἄνδρας ποιητὰς ὥσπερ ἀρτοπώλιδας.
σὺ δ' εὐθὺς ὥσπερ πρῖνος ἐμπρησθεὶς βοᾷς.
ΕΥ. ἕτοιμός εἰμ' ἔγωγε, κοὐκ ἀναδύομαι,
δάκνειν, δάκνεσθαι πρότερος, εἰ τούτῳ δοκεῖ,
τἄπη, τὰ μέλη, τὰ νεῦρα τῆς τραγῳδίας,
καὶ νὴ Δία τὸν Πηλέα γε καὶ τὸν Αἴολον
καὶ τὸν Μελέαγρον, κἄτι μάλα τὸν Τήλεφον.
ΔΙ. σὺ δὲ δὴ τί βουλεύει ποιεῖν; λέγ', Αἰσχύλε.
ΑΙΣ. ἐβουλόμην μὲν οὐκ ἐρίζειν ἐνθάδε·
οὐκ ἐξ ἴσου γάρ ἐστιν ἀγὼν νῷν. ΔΙ. τί δαί;
ΑΙΣ. ὅτι ἡ ποίησις οὐχὶ συντέθνηκέ μοι,
τούτῳ δὲ συντέθνηκεν, ὥσθ' ἕξει λέγειν.
ὅμως δ' ἐπειδή σοι δοκεῖ, δρᾶν ταῦτα χρή.
ΔΙ. ἴθι νυν λιβανωτὸν δεῦρό τις καὶ πῦρ δότω,
ὅπως ἂν εὔξωμαι πρὸ τῶν σοφισμάτων,
ἀγῶνα κρῖναι τόνδε μουσικώτατα·
ὑμεῖς δὲ ταῖς Μούσαις τι μέλος ὑπάσατε.
ΧΟ. ὦ Διὸς ἐννέα παρθένοι ἀγναὶ
Μοῦσαι, λεπτολόγους ξυνετὰς φρένας αἳ καθορᾶτε

ἀνδρῶν γνωμοτύπων, ὅταν εἰς ἔριν ὀξυμερίμνοις
ἔλθωσι στρεβλοῖσι παλαίσμασιν ἀντιλογοῦντες,
ἔλθετ' ἐποψόμεναι δύναμιν
δεινοτάτοιν στομάτοιν πορίσασθαι
ῥήματα καὶ παραπρίσματ' ἐπῶν.
νῦν γὰρ ἀγὼν σοφίας ὁ μέγας χωρεῖ πρὸς ἔργον ἤδη.

ΔΙ. εὖχεσθε δὴ καὶ σφώ τι, πρὶν τἄπη λέγειν.

ΑΙΣ. Δήμητερ ἡ θρέψασα τὴν ἐμὴν φρένα,
εἶναί με τῶν σῶν ἄξιον μυστηρίων.

ΔΙ. ἴθι νυν ἐπίθες δὴ καὶ σὺ λιβανωτόν.

ΕΥ. καλῶς·
ἕτεροι γάρ εἰσιν οἷσιν εὔχομαι θεοῖς.

ΔΙ. ἴδιοί τινές σου, κόμμα καινόν; ΕΥ. καὶ μάλα.

ΔΙ. ἴθι νυν προσεύχου τοῖσιν ἰδιώταις θεοῖς.

ΕΥ. αἰθὴρ, ἐμὸν βόσκημα, καὶ γλώττης στρόφιγξ,
καὶ ξύνεσι καὶ μυκτῆρες ὀσφραντήριοι,
ὀρθῶς μ' ἐλέγχειν ὧν ἂν ἅπτωμαι λόγων.

ΧΟ. καὶ μὴν ἡμεῖς ἐπιθυμοῦμεν
παρὰ σοφοῖν ἀνδροῖν ἀκοῦσαί τινα λόγων ἐμμέλειαν,
ἔπιτε δαΐαν ὁδόν.
γλῶττα μὲν γὰρ ἠγρίωται,
λῆμα δ' οὐκ ἄτολμον ἀμφοῖν,
οὐδ' ἀκίνητοι φρένες.
προσδοκᾶν οὖν εἰκός ἐστι
τὸν μὲν ἀστεῖόν τι λέξειν
καὶ κατερρινημένον,
τὸν δ' ἀνασπῶντ' αὐτοπρέμνοις
τοῖς λόγοισιν
ἐμπεσόντα συσκεδᾶν πολ-
λὰς ἀλινδήθρας ἐπῶν.

ΧΟΡΟΣ. ΕΥΡΙΠΙΔΗΣ. ΔΙΟΝΥΣΟΣ. ΑΙΣΧΥΛΟΣ.

ΔΙ. ἀλλ' ὡς τάχιστα χρὴ λέγειν· οὕτω δ' ὅπως ἐρεῖτον
ἀστεῖα καὶ μήτ' εἰκόνας μήθ' οἳ ἂν ἄλλος εἴποι.
ΕΥ. καὶ μὴν ἐμαυτὸν μέν γε, τὴν ποίησιν οἷός εἰμι,
ἐν τοῖσιν ὑστάτοις φράσω, τοῦτον δὲ πρῶτ' ἐλέγξω,
ὡς ἦν ἀλαζὼν καὶ φέναξ, οἵοις τε τοὺς θεατὰς 909
ἐξηπάτα, μώρους λαβὼν παρὰ Φρυνίχῳ τραφέντας.
πρώτιστα μὲν γὰρ ἕνα τιν' ἂν καθῖσεν ἐγκαλύψας,
Ἀχιλλέα τιν' ἢ Νιόβην, τὸ πρόσωπον οὐχὶ δεικνύς,
πρόσχημα τῆς τραγῳδίας, γρύζοντας οὐδὲ τουτί·
ΔΙ. μὰ τὸν Δί' οὐ δῆθ'.
ΕΥ. ὁ δὲ χορός γ' ἤρειδεν ὁρμαθοὺς ἂν
μελῶν ἐφεξῆς τέτταρας ξυνεχῶς ἄν· οἱ δ' ἐσίγων.
ΔΙ. ἐγὼ δ' ἔχαιρον τῇ σιωπῇ, καί με τοῦτ' ἔτερπεν 916
οὐχ ἧττον ἢ νῦν οἱ λαλοῦντες.
ΕΥ. ἠλίθιος γὰρ ἦσθα,
σάφ' ἴσθι.
ΔΙ. κἀμαυτῷ δοκῶ. τί δὲ ταῦτ' ἔδρασ' ὁ δεῖνα;
ΕΥ. ὑπ' ἀλαζονείας, ἵν' ὁ θεατὴς προσδοκῶν καθῆτο,
ὁπόθ' ἡ Νιόβη τι φθέγξεται· τὸ δρᾶμα δ' ἂν διῄει.
ΔΙ. ὦ παμπόνηρος οἷ' ἄρ' ἐφενακιζόμην ὑπ' αὐτοῦ. 921
τί σκορδινᾷ καὶ δυσφορεῖς;
ΕΥ. ὅτι αὐτὸν ἐξελέγχω.
κἄπειτ' ἐπειδὴ ταῦτα ληρήσειε καὶ τὸ δρᾶμα
ἤδη μεσοίη, ῥήματ' ἂν βόεια δώδεκ' εἶπεν,
ὀφρῦς ἔχοντα καὶ λόφους, δεινὰ ἄττα μορμορωπά,
ἄγνωτα τοῖς θεωμένοις. ΑΙΣ. οἴμοι τάλας. 926
ΔΙ. σιώπα.
ΕΥ. σαφὲς δ' ἂν εἶπεν οὐδὲ ἕν. ΔΙ. μὴ πρῖε τοὺς ὀδόντας.
ΕΥ. ἀλλ' ἢ Σκαμάνδρους, ἢ τάφρους, ἢ 'π' ἀσπίδων
ἐπόντας

γρυπαέτους χαλκηλάτους καὶ ῥήμαθ' ἱππόκρημνα,
ἃ ξυμβαλεῖν οὐ ῥᾴδι' ἦν.
ΔΙ. νὴ τοὺς θεούς, ἐγὼ γοῦν
ἤδη ποτ' ἐν μακρῷ χρόνῳ νυκτὸς διηγρύπνησα
τὸν ξουθὸν ἱππαλεκτρυόνα ζητῶν, τίς ἐστιν ὄρνις.
ΑΙΣ. σημεῖον ἐν ταῖς ναυσὶν, ὦμαθέστατ', ἐνεγέγραπτο.
ΔΙ. ἐγὼ δὲ τὸν Φιλοξένου γ' ᾤμην Ἔρυξιν εἶναι.
ΕΥ. εἶτ' ἐν τραγῳδίαις ἐχρῆν καλεκτρυόνα ποιῆσαι ;
ΑΙΣ. σὺ δ', ὦ θεοῖσιν ἐχθρὲ, ποῖ' ἄττ' ἐστὶν ἄττ' ἐποίεις ;
ΕΥ. οὐχ ἱππαλεκτρυόνας μὰ Δί' οὐδὲ τραγελάφους, ἅπερ σὺ,
ἂν τοῖσι παραπετάσμασιν τοῖς Μηδικοῖς γράφουσιν·
ἀλλ' ὡς παρέλαβον τὴν τέχνην παρὰ σοῦ τὸ πρῶτον εὐθὺς
οἰδοῦσαν ὑπὸ κομπασμάτων καὶ ῥημάτων ἐπαχθῶν,
ἴσχναν μὲν πρώτιστον αὐτὴν καὶ τὸ βάρος ἀφεῖλον
ἐπυλλίοις καὶ περιπάτοις καὶ τευτλίοισι λευκοῖς,
χυλὸν διδοὺς στωμυλμάτων, ἀπὸ βιβλίων ἀπηθῶν·
εἶτ' ἀνέτρεφον μονῳδίαις, Κηφισοφῶντα μιγνύς·
εἶτ' οὐκ ἐλήρουν ὅ τι τύχοιμ', οὐδ' ἐμπεσὼν ἔφυρον,
ἀλλ' οὐξιὼν πρώτιστα μέν μοι τὸ γένος εἶπ' ἂν εὐθὺς
τοῦ δράματος.
ΑΙΣ. κρεῖττον γὰρ ἦν σοι νὴ Δί' ἢ τὸ σαυτοῦ.
ΕΥ. ἔπειτ' ἀπὸ τῶν πρώτων ἐπῶν οὐδὲν παρῆκ' ἂν ἀργὸν,
ἀλλ' ἔλεγεν ἡ γυνή τέ μοι χὠ δοῦλος οὐδὲν ἧττον,
χὠ δεσπότης χἠ παρθένος χἠ γραῦς ἄν.
ΑΙΣ. εἶτα δῆτα

οὐκ ἀποθανεῖν σε ταῦτ' ἐχρῆν τολμῶντα;

ΕΥ. μὰ τὸν Ἀπόλλω· δημοκρατικὸν γὰρ αὖτ' ἔδρων.

ΔΙ. τοῦτο μὲν ἔασον, ὦ τᾶν. οὐ σοὶ γάρ ἐστι περίπατος κάλλιστα περί γε τούτου.

ΕΥ. ἔπειτα τουτονὶ λαλεῖν ἐδίδαξα

ΑΙΣ. φημὶ κἀγώ.

ὡς πρὶν διδάξαι γ' ὤφελες μέσος διαρραγῆναι. 955

ΕΥ. λεπτῶν τε κανόνων ἐσβολὰς ἐπῶν τε γωνιασμοὺς, νοεῖν, ὁρᾶν, ξυνιέναι, στρέφειν, ἐρᾶν, τεχνάζειν, κάχ' ὑποτοπεῖσθαι, περινοεῖν ἅπαντα

ΑΙΣ. φημὶ κἀγώ.

ΕΥ. οἰκεῖα πράγματ' εἰσάγων, οἷς χρώμεθ', οἷς ξύνεσμεν, ἐξ ὧν γ' ἂν ἐξηλεγχόμην· ξυνειδότες γὰρ οὗτοι 960

ἤλεγχον ἄν μου τὴν τέχνην· ἀλλ' οὐκ ἐκομπολάκουν

ἀπὸ τοῦ φρονεῖν ἀποσπάσας, οὐδ' ἐξέπληττον αὐτοὺς,

Κύκνους ποιῶν καὶ Μέμνονας κωδωνοφαλαροπώλους.

γνώσει δὲ τοὺς τούτου τε κἀμοῦ γ' ἑκατέρου μαθητάς.

τουτουμενὶ Φορμίσιος Μεγαίνετός θ' ὁ Μανῆς,

σαλπιγγολογχυπηνάδαι, σαρκασμοπιτυοκάμπται,

οὑμοὶ δὲ Κλειτοφῶν τε καὶ Θηραμένης ὁ κομψός.

ΔΙ. Θηραμένης; σοφός γ' ἀνὴρ καὶ δεινὸς ἐς τὰ πάντα, ὃς ἢν κακοῖς που περιπέσῃ καὶ πλησίον παραστῇ, πέπτωκεν ἔξω τῶν κακῶν, οὐ Χῖος, ἀλλὰ Κεῖος. 970

ΕΥ. τοιαῦτα μέντοι γὼ φρονεῖν τούτοισιν εἰσηγησάμην, λογισμὸν ἐνθεὶς τῇ τέχνῃ καὶ σκέψιν, ὥστ' ἤδη νοεῖν

ἅπαντα καὶ διειδέναι
τά τ' ἄλλα καὶ τὰς οἰκίας
οἰκεῖν ἄμεινον ἢ πρὸ τοῦ,
κἀνασκοπεῖν, πῶς τοῦτ' ἔχει;
ποῦ μοι τοδί; τίς τοῦτ' ἔλαβε;
ΔΙ. νὴ τοὺς θεούς, νῦν γοῦν Ἀθη-
ναίων ἅπας τις εἰσιὼν
κέκραγε πρὸς τοὺς οἰκέτας
ζητεῖ τε, ποῦ 'στιν ἡ χύτρα;
τίς τὴν κεφαλὴν ἀπεδήδοκεν
τῆς μαινίδος; τὸ τρύβλιον
τὸ περυσινὸν τέθνηκέ μοι·
ποῦ τὸ σκόροδον τὸ χθιζινόν;
τίς τῆς ἐλάας παρέτραγεν;
τέως δ' ἀβελτερώτατοι,
κεχηνότες Μαμμάκυθοι,
Μελιτίδαι καθῆντο.
ΧΟ. τάδε μὲν λεύσσεις, φαίδιμ' Ἀχιλλεῦ·
σὺ δὲ τί, φέρε, πρὸς ταῦτα λέξεις; μόνον ὅπως
μή σ' ὁ θυμὸς ἁρπάσας
ἐκτὸς οἴσει τῶν ἐλαῶν·
δεινὰ γὰρ κατηγόρηκεν.
ἀλλ' ὅπως, ὦ γεννάδα,
μὴ πρὸς ὀργὴν ἀντιλέξεις,
ἀλλὰ συστείλας, ἄκροισι
χρώμενος τοῖς ἱστίοις,
εἶτα μᾶλλον μᾶλλον ᾄξεις,
καὶ φυλάξεις,
ἡνίκ' ἂν τὸ πνεῦμα λεῖον
καὶ καθεστηκὸς λάβῃς.
ἀλλ' ὦ πρῶτος τῶν Ἑλλήνων πυργώσας ῥήματα
σεμνὰ

καὶ κοσμήσας τραγικὸν λῆρον, θαρρῶν τὸν κρουνὸν ἀφίει.

ΑΙΣ. θυμοῦμαι μὲν τῇ ξυντυχίᾳ καί μου τὰ σπλάγχν' ἀγανακτεῖ,
εἰ πρὸς τοῦτον δεῖ μ' ἀντιλέγειν· ἵνα μὴ φάσκῃ δ' ἀπορεῖν με,
ἀπόκριναί μοι, τίνος οὕνεκα χρὴ θαυμάζειν ἄνδρα ποιητήν;

ΕΥ. δεξιότητος καὶ νουθεσίας, ὅτι βελτίους τε ποιοῦμεν τοὺς ἀνθρώπους ἐν ταῖς πόλεσιν.

ΑΙΣ. τοῦτ' οὖν εἰ μὴ πεποίηκας, ἀλλ' ἐκ χρηστῶν καὶ γενναίων μοχθηροτάτους ἀπέδειξας, = ἐποίησας
τί παθεῖν φήσεις ἄξιος εἶναι;

ΔΙ. τεθνάναι· μὴ τοῦτον ἐρώτα.

ΑΙΣ. σκέψαι τοίνυν οἵους αὐτοὺς παρ' ἐμοῦ παρεδέξατο πρῶτον,
εἰ γενναίους καὶ τετραπήχεις, καὶ μὴ διαδρασιπολίτας,
μηδ' ἀγοραίους μηδὲ κοβάλους, ὥσπερ νῦν, μηδὲ πανούργους,
ἀλλὰ πνέοντας δόρυ καὶ λόγχας καὶ λευκολόφους τρυφαλείας
καὶ πήληκας καὶ κνημῖδας καὶ θυμοὺς ἐπταβοείους.

ΕΥ. καὶ δὴ χωρεῖ τουτὶ τὸ κακόν· κρανοποιῶν αὖ μ' ἐπιτρίψει.

ΔΙ. καὶ τί σὺ δράσας οὕτως αὐτοὺς γενναίους ἐξεδίδαξας;
Αἰσχύλε, λέξον, μηδ' αὐθαδῶς σεμνυνόμενος χαλέπαινε.

ΑΙΣ. δρᾶμα ποιήσας Ἄρεως μεστόν. ΔΙ. ποῖον;

ΑΙΣ. τοὺς ἑπτ' ἐπὶ Θήβας·

ὃ θεασάμενος πᾶς ἄν τις ἀνὴρ ἠράσθη δαΐος εἶναι.

ΔΙ. τουτὶ μέν σοι κακὸν εἴργασται· Θηβαίους γὰρ πεποίηκας
ἀνδρειοτέρους εἰς τὸν πόλεμον· καὶ τούτου γ' οὕνεκα τύπτου.

ΑΙΣ. ἀλλ' ὑμῖν αὖτ' ἐξῆν ἀσκεῖν, ἀλλ' οὐκ ἐπὶ τοῦτ' ἐτράπεσθε. 1025
εἶτα διδάξας Πέρσας μετὰ τοῦτ' ἐπιθυμεῖν ἐξεδίδαξα
νικᾶν ἀεὶ τοὺς ἀντιπάλους, κοσμήσας ἔργον ἄριστον.

ΔΙ. †ἐχάρην γοῦν, ἡνίκ' ἤκουσα περὶ Δαρείου τεθνεῶτος,
ὁ χορὸς δ' εὐθὺς τῷ χεῖρ' ὠδὶ συγκρούσας εἶπεν ἰαυοῖ.

ΑΙΣ. ταῦτα γὰρ ἄνδρας χρὴ ποιητὰς ἀσκεῖν. σκέψαι γὰρ ἀπ' ἀρχῆς, 1030
ὡς ὠφέλιμοι τῶν ποιητῶν οἱ γενναῖοι γεγένηνται.
Ὀρφεὺς μὲν γὰρ τελετάς θ' ἡμῖν κατέδειξε φόνων τ' ἀπέχεσθαι,
Μουσαῖος δ' ἐξακέσεις τε νόσων καὶ χρησμούς, Ἡσίοδος δὲ
γῆς ἐργασίας, καρπῶν ὥρας, ἀρότους· ὁ δὲ θεῖος Ὅμηρος
ἀπὸ τοῦ τιμὴν καὶ κλέος ἔσχεν πλὴν τοῦδ' ὅτι χρήστ' ἐδίδαξε, 1035
τάξεις, ἀρετάς, ὁπλίσεις ἀνδρῶν;

ΔΙ. καὶ μὴν οὐ Παντακλέα γε
ἐδίδαξεν ὅμως τὸν σκαιότατον· πρώην γοῦν, ἡνίκ' ἔπεμπεν,
τὸ κράνος πρῶτον περιδησάμενος τὸν λόφον ἤμελλ' ἐπιδήσειν.

ΑΙΣ. ἀλλ' ἄλλους τοι πολλοὺς ἀγαθούς, ὧν ἦν καὶ Λάμαχος ἥρως·

ὅθεν ἡμὴ φρὴν ἀπομαξαμένη πολλὰς ἀρετὰς ἐποίησεν,
Πατρόκλων, Τεύκρων θυμολεόντων, ἵν' ἐπαίροιμ' ἄνδρα πολίτην
ἀντεκτείνειν αὐτὸν τούτοις, ὁπόταν σάλπιγγος ἀκούσῃ.
ἀλλ' οὐ μὰ Δί' οὔ Φαίδρας ἐποίουν πόρνας οὐδὲ Σθενεβοίας,
οὐδ' οἵδ' οὐδεὶς ἥντιν' ἐρῶσαν πώποτ' ἐποίησα γυναῖκα.

ΕΥ. μὰ Δί', οὐδὲ γὰρ ἦν τῆς Ἀφροδίτης οὐδέν σοι.

ΑΙΣ. μηδέ γ' ἐπείη.
ἀλλ' ἐπί τοι σοὶ καὶ τοῖς σοῖσιν πολλὴ πολλοῦ 'πικαθῆτο,
ὥστε γε καὐτόν σε κατ' οὖν ἔβαλεν.

ΔΙ. νὴ τὸν Δία τοῦτό γέ τοι δή,
ἃ γὰρ ἐς τὰς ἀλλοτρίας ἐποίεις, αὐτὸς τούτοισιν ἐπλήγης.

ΕΥ. καὶ τί βλάπτουσ', ὦ σχέτλι' ἀνδρῶν, τὴν πόλιν ἁμαὶ Σθενέβοιαι;

ΑΙΣ. ὅτι γενναίας καὶ γενναίων ἀνδρῶν ἀλόχους ἀνέπεισας
κώνεια πιεῖν, αἰσχυνθείσας διὰ τοὺς σοὺς Βελλεροφόντας.

ΕΥ. πότερον δ' οὐκ ὄντα λόγον τοῦτον περὶ τῆς Φαίδρας ξυνέθηκα;

ΑΙΣ. μὰ Δί', ἀλλ' ὄντ'· ἀλλ' ἀποκρύπτειν χρὴ τὸ πονηρὸν τόν γε ποιητὴν,
καὶ μὴ παράγειν μηδὲ διδάσκειν. τοῖς μὲν γὰρ παιδαρίοισιν
ἔστι διδάσκαλος ὅστις φράζει, τοῖς ἡβῶσιν δὲ ποιηταί.

πάνυ δὴ δεῖ χρηστὰ λέγειν ἡμᾶς.

ΕΥ. ἦν οὖν σὺ λέγῃς Λυκαβηττοὺς καὶ Παρνασσὸν ἡμῖν μεγέθη, τοῦτ' ἐστὶ τὸ χρηστὰ διδάσκειν,
ὃν χρὴ φράζειν ἀνθρωπείως;

ΑΙΣ. ἀλλ', ὦ κακόδαιμον, ἀνάγκη μεγάλων γνωμῶν καὶ διανοιῶν ἴσα καὶ τὰ ῥήματα τίκτειν.
κἄλλως εἰκὸς τοὺς ἡμιθέους τοῖς ῥήμασι μείζοσι χρῆσθαι·
καὶ γὰρ τοῖς ἱματίοις ἡμῶν χρῶνται πολὺ σεμνοτέροισιν.
ἀμοῦ χρηστῶς καταδείξαντος διελυμήνω σύ.

ΕΥ. τί δράσας;

ΑΙΣ. πρῶτον μὲν τοὺς βασιλεύοντας ῥάκι' ἀμπισχών, ἵν' ἐλεινοὶ
τοῖς ἀνθρώποις φαίνοιντ' εἶναι.

ΕΥ. τοῦτ' οὖν ἔβλαψα τί δράσας;

ΑΙΣ. οὔκουν ἐθέλει γε τριηραρχεῖν πλουτῶν οὐδεὶς διὰ ταῦτα,
ἀλλὰ ῥακίοις περιειλάμενος κλάει καὶ φησὶ πένεσθαι.

ΔΙ. νὴ τὴν Δήμητρα, χιτῶνά γ' ἔχων οὔλων ἐρίων ὑπένερθεν·
κἂν ταῦτα λέγων ἐξαπατήσῃ, παρὰ τοὺς ἰχθῦς ἀνέκυψεν.

ΑΙΣ. εἶτ' αὖ λαλιὰν ἐπιτηδεῦσαι καὶ στωμυλίαν ἐδίδαξας,
ἢ 'ξεκένωσεν τάς τε παλαίστρας, καὶ τοὺς παράλους ἀνέπεισεν
ἀνταγορεύειν τοῖς ἔρχουσιν. καίτοι τότε γ', ἡνίκ' ἐγὼ 'ζων,
οὐκ ἠπίσταντ' ἀλλ' ἢ μᾶζαν καλέσαι καὶ ῥυππαπαῖ εἰπεῖν.

ΔΙ. νῦν δ' ἀντιλέγει, κοὐκέτ' ἐλαύνων πλεῖ δευρὶ καῦθις ἐκεῖσε.

ΑΙΣ. ποίων δὲ κακῶν οὐκ αἴτιός ἐστ';
οὐ προαγωγοὺς κατέδειξ' οὗτος,
καὶ τικτούσας ἐν τοῖς ἱεροῖς,
καὶ μιγνυμένας τοῖσιν ἀδελφοῖς,
καὶ φασκούσας οὐ ζῆν τὸ ζῆν;
κᾆτ' ἐκ τούτων ἡ πόλις ἡμῶν
ὑπογραμματέων ἀνεμεστώθη
καὶ βωμολόχων δημοπιθήκων
ἐξαπατώντων τὸν δῆμον ἀεί·
λαμπάδα δ' οὐδεὶς οἷός τε φέρειν
ὑπ' ἀγυμνασίας ἔτι νυνί.

ΔΙ. μὰ Δί' οὐ δῆθ', ὥστε γ' ἀφηνάνθην
Παναθηναίοισι γελῶν, ὅτε δὴ
βραδὺς ἄνθρωπός τις ἔθει κύψας
λευκὸς, πίων, ὑπολειπόμενος,
καὶ δεινὰ ποιῶν· κᾆθ' οἱ Κεραμῆς
ἐν ταῖσι πύλαις παίουσ' αὐτοῦ
γαστέρα, πλευρὰς, λαγόνας, πυγήν·
ὁ δὲ τυπτόμενος ταῖσι πλατείαις
φυσῶν τὴν λαμπάδ' ἔφευγε.

ΧΟ. μέγα τὸ πρᾶγμα, πολὺ τὸ νεῖκος, ἀδρὸς ὁ πόλεμος ἔρχεται.
χαλεπὸν οὖν ἔργον διαιρεῖν,
ὅταν ὁ μὲν τείνῃ βιαίως,
ὁ δ' ἐπαναστρέφειν δύνηται κἀπερείδεσθαι τορῶς.
ἀλλὰ μὴ 'ν ταὐτῷ καθῆσθον·
εἰσβολαὶ γάρ εἰσι πολλαὶ χἄτεραι σοφισμάτων.
ὅ τι περ οὖν ἔχετον ἐρίζειν,
λέγετον, ἔπιτον, ἀναδέρεσθον
τά τε παλαιὰ καὶ τὰ καινὰ,

κἀποκινδυνεύετον λεπτόν τι καὶ σοφὸν λέγειν.
εἰ δὲ τοῦτο καταφοβεῖσθον, μή τις ἀμαθία προσῇ
τοῖς θεωμένοισιν, ὡς τὰ
λεπτὰ μὴ γνῶναι λεγόντοιν,
μηδὲν ὀρρωδεῖτε τοῦθ'· ὡς οὐκ ἔθ' οὕτω ταῦτ' ἔχει.
ἐστρατευμένοι γάρ εἰσι,
βιβλίον τ' ἔχων ἕκαστος μανθάνει τὰ δεξιά·
αἱ φύσεις τ' ἄλλως κράτισται,
νῦν δὲ καὶ παρηκόνηνται.
μηδὲν οὖν δείσητον, ἀλλὰ
πάντ' ἐπέξιτον, θεατῶν γ' οὕνεχ', ὡς ὄντων σοφῶν.

ΕΥ. καὶ μὴν ἐπ' αὐτοὺς τοὺς προλόγους σου τρέψομαι,
ὅπως τὸ πρῶτον τῆς τραγῳδίας μέρος
πρώτιστον αὐτοῦ βασανιῶ τοῦ δεξιοῦ.
ἀσαφὴς γὰρ ἦν ἐν τῇ φράσει τῶν πραγμάτων.

ΔΙ. καὶ ποῖον αὐτοῦ βασανιεῖς;

ΕΥ. πολλοὺς πάνυ.
πρῶτον δέ μοι τὸν ἐξ Ὀρεστείας λέγε.

ΔΙ. ἄγε δὴ σιώπα πᾶς ἀνήρ. λέγ', Αἰσχύλε.

ΑΙΣ. Ἑρμῆ χθόνιε, πατρῷ' ἐποπτεύων κράτη,
σωτὴρ γενοῦ μοι σύμμαχός τ' αἰτουμένῳ.
ἥκω γὰρ ἐς γῆν τήνδε καὶ κατέρχομαι.

ΔΙ. τούτων ἔχεις ψέγειν τι; ΕΥ. πλεῖν ἢ δώδεκα.

ΔΙ. ἀλλ' οὐδὲ πάντα ταῦτά γ' ἔστ' ἀλλ' ἢ τρία.

ΕΥ. ἔχει δ' ἕκαστον εἴκοσίν γ' ἁμαρτίας.

ΔΙ. Αἰσχύλε, παραινῶ σοι σιωπᾶν· εἰ δὲ μή,
πρὸς τρισὶν ἰαμβείοισι προσοφείλων φανεῖ.

ΑΙΣ. ἐγὼ σιωπῶ τῷδ'; ΔΙ. ἐὰν πείθῃ γ' ἐμοί.

ΕΥ. εὐθὺς γὰρ ἡμάρτηκεν οὐράνιόν γ' ὅσον.

ΑΙΣ. ὁρᾷς ὅτι ληρεῖς; ΕΥ. ἀλλ' ὀλίγον γέ μοι μέλει.

ΑΙΣ. πῶς φῄς μ' ἁμαρτεῖν; ΕΥ. αὖθις ἐξ ἀρχῆς λέγε.

ΑΙΣ. Ἑρμῆ χθόνιε, πατρῷ' ἐποπτεύων κράτη.

ΕΥ. οὔκουν Ὀρέστης τοῦτ' ἐπὶ τῷ τύμβῳ λέγει
τῷ τοῦ πατρὸς τεθνεῶτος;
ΑΙΣ. οὐκ ἄλλως λέγω.
ΕΥ. πότερ', οὖν τὸν Ἑρμῆν, ὡς ὁ πατὴρ ἀπώλετο
αὐτοῦ βιαίως ἐκ γυναικείας χερὸς
δόλοις λαθραίοις, ταῦτ' ἐποπτεύειν ἔφη;
ΔΙ. οὐ δῆτ' ἐκεῖνον, ἀλλὰ τὸν ἐριούνιον
Ἑρμῆν χθόνιον προσεῖπε, καδήλου λέγων
ὅτιὴ πατρῷον τοῦτο κέκτηται γέρας.
ΕΥ. ἔτι μεῖζον ἐξήμαρτες ἢ 'γὼ 'βουλόμην·
εἰ γὰρ πατρῷον τὸ χθόνιον ἔχει γέρας,
ΔΙ. οὕτω γ' ἂν εἴη πρὸς πατρὸς τυμβωρύχος.
ΑΙΣ. Διόνυσε, πίνεις οἶνον οὐκ ἀνθοσμίαν.
ΔΙ. λέγ' ἕτερον αὐτῷ· σὺ δ' ἐπιτήρει τὸ βλάβος.
ΑΙΣ. σωτὴρ γενοῦ μοι σύμμαχός τ' αἰτουμένῳ.
ἥκω γὰρ ἐς γῆν τήνδε καὶ κατέρχομαι.
ΕΥ. δὶς ταυτὸν ἡμῖν εἶπεν ὁ σοφὸς Αἰσχύλος.
ΔΙ. πῶς δίς;
ΕΥ. σκόπει τὸ ῥῆμ'· ἐγὼ δέ σοι φράσω.
ἥκω γὰρ ἐς γῆν, φησί, καὶ κατέρχομαι·
ἥκω δὲ ταὐτόν ἐστι τῷ κατέρχομαι.
ΔΙ. νὴ τὸν Δί', ὥσπερ γ' εἴ τις εἴποι γείτονι,
χρῆσον σὺ μάκτραν, εἰ δὲ βούλει, κάρδοπον.
ΑΙΣ. οὐ δῆτα τοῦτό γ', ὦ κατεστωμυλμένε
ἄνθρωπε, ταῦτ' ἔστ', ἀλλ' ἄριστ' ἐπῶν ἔχον.
ΔΙ. πῶς δή; δίδαξον γάρ με καθ' ὅ τι δὴ λέγεις.
ΑΙΣ. ἐλθεῖν μὲν εἰς γῆν ἔσθ' ὅτῳ μετῇ πάτρας·
χωρὶς γὰρ ἄλλης συμφορᾶς ἐλήλυθεν·
φεύγων δ' ἀνὴρ ἥκει τε καὶ κατέρχεται.
ΔΙ. εὖ νὴ τὸν Ἀπόλλω. τί σὺ λέγεις, Εὐριπίδη;
ΕΥ. οὐ φημὶ τὸν Ὀρέστην κατελθεῖν οἴκαδε·
λάθρα γὰρ ἦλθεν, οὐ πιθὼν τοὺς κυρίους.

ΔΙ. εὖ νὴ τὸν Ἑρμῆν· ὅ τι λέγεις δ' οὐ μανθάνω.
ΕΥ. πέραινε τοίνυν ἕτερον.
ΔΙ. ἴθι πέραινε σύ,
Αἰσχύλ', ἀνύσας· σὺ δ' εἰς τὸ κακὸν ἀπόβλεπε.
ΑΙΣ. τύμβου δ' ἐπ' ὄχθῳ τῷδε κηρύσσω πατρὶ
κλύειν, ἀκοῦσαι.
ΕΥ. τοῦθ' ἕτερον αὖθις λέγει,
κλύειν, ἀκοῦσαι, ταὐτὸν ὂν σαφέστατα.
ΔΙ. τεθνηκόσιν γὰρ ἔλεγεν, ὦ μοχθηρὲ σύ,
οἷς οὐδὲ τρὶς λέγοντες ἐξικνούμεθα.
ΑΙΣ. σὺ δὲ πῶς ἐποίεις τοὺς προλόγους;
ΕΥ. ἐγὼ φράσω·
κἄν που δὶς εἶπω ταὐτόν, ἢ στοιβὴν ἴδῃς
ἐνοῦσαν ἔξω τοῦ λόγου, κατάπτυσον.
ΔΙ. ἴθι δὴ λέγ'· οὐ γάρ μοὐστὶν ἀλλ' ἀκουστέα
τῶν σῶν προλόγων τῆς ὀρθότητος τῶν ἐπῶν.
ΕΥ. ἦν Οἰδίπους τὸ πρῶτον εὐδαίμων ἀνήρ,
ΑΙΣ. μὰ τὸν Δί' οὐ δῆτ', ἀλλὰ κακοδαίμων φύσει
ὄντινά γε, πρὶν φῦναι μέν, ἀπόλλων ἔφη
ἀποκτενεῖν τὸν πατέρα, πρὶν καὶ γεγονέναι,
πῶς οὗτος ἦν τὸ πρῶτον εὐδαίμων ἀνήρ;
ΕΥ. εἶτ' ἐγένετ' αὖθις ἀθλιώτατος βροτῶν.
ΑΙΣ. μὰ τὸν Δί' οὐ δῆτ', οὐ μὲν οὖν ἐπαύσατο.
πῶς γάρ; ὅτε δὴ πρῶτον μὲν αὐτὸν γενόμενον
χειμῶνος ὄντος ἐξέθεσαν ἐν ὀστράκῳ,
ἵνα μὴ 'κτραφεὶς γένοιτο τοῦ πατρὸς φονεύς·
εἶθ' ὡς Πόλυβον ἤρρησεν οἰδῶν τὼ πόδε·
ἔπειτα γραῦν ἔγημεν αὐτὸς ὢν νέος,
καὶ πρός γε τούτοις τὴν ἑαυτοῦ μητέρα·
εἶτ' ἐξετύφλωσεν αὑτόν.
ΔΙ. εὐδαίμων ἄρ' ἦν,
εἰ κἀστρατήγησέν γε μετ' Ἐρασινίδου.

ΕΥ. ληρεῖς· ἐγὼ δὲ τοὺς προλόγους καλῶς ποιῶ.
ΑΙΣ. καὶ μὴν μὰ τὸν Δί' οὐ κατ' ἔπος γέ σου κνίσω
τὸ ῥῆμ' ἕκαστον, ἀλλὰ σὺν τοῖσιν θεοῖς
ἀπὸ ληκυθίου σου τοὺς προλόγους διαφθερῶ.
ΕΥ. ἀπὸ ληκυθίου σὺ τοὺς ἐμούς;
ΑΙΣ. ἑνὸς μόνου.
ποιεῖς γὰρ οὕτως ὥστ' ἐναρμόττειν ἅπαν,
καὶ κωδάριον καὶ ληκύθιον καὶ θυλάκιον,
ἐν τοῖς ἰαμβείοισι. δείξω δ' αὐτίκα.
ΕΥ. ἰδοὺ, σὺ δείξεις;
ΑΙΣ. φημί. ΔΙ. καὶ δὴ χρὴ λέγειν.
ΕΥ. Αἴγυπτος, ὡς ὁ πλεῖστος ἔσπαρται λόγος,
ξὺν παισὶ πεντήκοντα ναυτίλῳ πλάτῃ
Ἄργος κατασχὼν ΑΙΣ. ληκύθιον ἀπώλεσεν.
ΔΙ. τουτὶ τί ἦν τὸ ληκύθιον; οὐ κλαύσεται;
λέγ' ἕτερον αὐτῷ πρόλογον, ἵνα καὶ γνῶ πάλιν.
ΕΥ. Διόνυσος, ὃς θύρσοισι καὶ νεβρῶν δοραῖς
καθαπτὸς ἐν πεύκαισι Παρνασὸν κάτα
πηδᾷ χορεύων ΑΙΣ. ληκύθιον ἀπώλεσεν.
ΔΙ. οἴμοι πεπλήγμεθ' αὖθις ὑπὸ τῆς ληκύθου.
ΕΥ. ἀλλ' οὐδὲν ἔσται πρᾶγμα· πρὸς γὰρ τουτονὶ
τὸν πρόλογον οὐχ ἕξει προσάψαι λήκυθον.
οὐκ ἔστιν ὅστις πάντ' ἀνὴρ εὐδαιμονεῖ·
ἢ γὰρ πεφυκὼς ἐσθλὸς οὐκ ἔχει βίον,
ἢ δυσγενὴς ὢν ΑΙΣ. ληκύθιον ἀπώλεσεν.
ΔΙ. Εὐριπίδη, ΕΥ. τί ἔστιν;
ΔΙ. ὑφέσθαι μοι δακεῖ.
τὸ ληκύθιον γὰρ τοῦτο πνευσεῖται πολύ.
ΕΥ. οὐδ' ἂν μὰ τὴν Δήμητρα φροντίσαιμί γε·
νυνὶ γὰρ αὐτοῦ τοῦτό γ' ἐκκεκόψεται.
ΔΙ. ἴθι δὴ λέγ' ἕτερον κἀπέχου τῆς ληκύθου.
ΕΥ. Σιδώνιόν ποτ' ἄστυ Κάδμος ἐκλιπὼν

Ἀγήνορος παῖς ΑΙΣ. ληκύθιον ἀπώλεσεν.
ΔΙ. ὦ δαιμόνι' ἀνδρῶν, ἀποπρίω τὴν λήκυθον,
ἵνα μὴ διακναίσῃ τοὺς προλόγους ἡμῶν.
ΕΥ. τὸ τί;
ἐγὼ πρίωμαι τῷδ'; ΔΙ. ἐὰν πείθῃ γ' ἐμοί.
ΕΥ. οὐ δῆτ', ἐπεὶ πολλοὺς προλόγους ἔξω λέγειν
ἵν' οὗτος οὐχ ἕξει προσάψαι λήκυθον.
Πέλοψ ὁ Ταντάλειος εἰς Πῖσαν μολὼν
θοαῖσιν ἵπποις ΑΙΣ. ληκύθιον ἀπώλεσεν.
ΔΙ. ὁρᾷς, προσῆψεν αὖθις αὖ τὴν λήκυθον.
ἀλλ', ὦγάθ', ἔτι καὶ νῦν ἀπόδος πάσῃ τέχνῃ·
λήψει γὰρ ὀβολοῦ πάνυ καλήν τε κἀγαθήν.
ΕΥ. μὰ τὸν Δί' οὔπω γ'· ἔτι γὰρ εἰσί μοι συχνοί.
Οἰνεύς ποτ' ἐκ γῆς ΑΙΣ. ληκύθιον ἀπώλεσεν.
ΕΥ. ἔασον εἰπεῖν πρῶθ' ὅλον με τὸν στίχον.
Οἰνεύς ποτ' ἐκ γῆς πολύμετρον λαβὼν
στάχυν,
θύων ἀπαρχὰς ΑΙΣ. ληκύθιον ἀπώλεσεν,
ΔΙ. μεταξὺ θύων; καὶ τίς αὖθ' ὑφείλετο;
ΕΥ. ἔασον, ὦ τᾶν· πρὸς τοδὶ γὰρ εἰπάτω.
Ζεὺς, ὡς λέλεκται τῆς ἀληθείας ὕπο,
ΔΙ. ἀπολεῖ σ'· ἐρεῖ γὰρ, ληκύθιον ἀπώλεσεν.
τὸ ληκύθιον γὰρ τοῦτ' ἐπὶ τοῖς προλόγοισί σου
ὥσπερ τὰ σῦκ' ἐπὶ τοῖσιν ὀφθαλμοῖς ἔφυ.
ἀλλ' ἐς τὰ μέλη πρὸς τῶν θεῶν αὐτοῦ τραποῦ.
ΕΥ. καὶ μὴν ἔχω γ' ὡς αὐτὸν ἀποδείξω κακὸν
μελοποιὸν ὄντα καὶ ποιοῦντα ταὔτ' ἀεί.
ΧΟ. τί ποτε πρᾶγμα γενήσεται;
φροντίζειν γὰρ ἔγωγ' ἔχω,
τίν' ἄρα μέμψιν ἐποίσει
ἀνδρὶ τῷ πολὺ πλεῖστα δὴ
καὶ κάλλιστα μέλη ποιή-

σαντι τῶν μέχρι νυνί.
θαυμάζω γὰρ ἔγωγ' ὅπη
μέμψεταί ποτε τοῦτον
τὸν βακχεῖον ἄνακτα,
καὶ δέδοιχ' ὑπὲρ αὐτοῦ.

ΕΥ. πάνυ γε μέλη θαυμαστά· δείξει δὴ τάχα.
εἰς ἓν γὰρ αὐτοῦ πάντα τὰ μέλη ξυντεμῶ.

ΔΙ. καὶ μὴν λογιοῦμαι ταῦτα τῶν ψήφων λαβών.
(διαύλιον προσαυλεῖ.)

ΕΥ. Φθιῶτ' Ἀχιλλεῦ, τί ποτ' ἀνδροδάϊκτον ἀκούων
ἰὴ κόπον οὐ πελάθεις ἐπ' ἀρωγάν;
Ἑρμᾶν μὲν πρόγονον τίομεν γένος οἱ περὶ λίμναν.
ἰὴ κόπον οὐ πελάθεις ἐπ' ἀρωγάν.

ΔΙ. δύο σοὶ κόπω, Αἰσχύλε, τούτω.

ΕΥ. κύδιστ' Ἀχαιῶν Ἀτρέως πολυκοίρανε μάνθανέ μου παῖ.
ἰὴ κόπον οὐ πελάθεις ἐπ' ἀρωγάν.

ΔΙ. τρίτος, Αἰσχύλε, σοὶ κόπος οὗτος.

ΕΥ. εὐφαμεῖτε· μελισσονόμοι δόμον Ἀρτέμιδος πέλας οἴγειν.
ἰὴ κόπον οὐ πελάθεις ἐπ' ἀρωγάν.
κύριός εἰμι θροεῖν ὅδιον κράτος αἴσιον ἀνδρῶν.
ἰὴ κόπον οὐ πελάθεις ἐπ' ἀρωγάν.

ΔΙ. ὦ Ζεῦ βασιλεῦ, τὸ χρῆμα τῶν κόπων ὅσον.
ἐγὼ μὲν οὖν ἐς τὸ βαλανεῖον βούλομαι·
ὑπὸ τῶν κόπων γὰρτ ὠ νεφρὼ βουβωνιῶ.

ΕΥ. μὴ, πρίν γ' ἂν ἀκούσῃς χἀτέραν στάσιν μελῶν
ἐκ τῶν κιθαρῳδικῶν νόμων εἰργασμένην.

ΔΙ. ἴθι δὴ πέραινε, καὶ κόπον μὴ προστίθει.

ΕΥ. ὅπως Ἀχαιῶν δίθρονον κράτος, Ἑλλάδος ἦβας,
τοφλαττόθρατ τοφλαττόθρατ,
Σφίγγα δυσαμεριᾶν πρύτανιν κύνα πέμπει,
τοφλαττόθρατ τοφλαττόθρατ,
σὺν δορὶ καὶ χερὶ πράκτορι θούριος ὄρνις,
τοφλαττόθρατ τοφλαττόθρατ,
κυρεῖν παρασχὼν ἱταμαῖς κυσὶν ἀεροφοίτοις,
τοφλαττόθρατ τοφλαττόθρατ,
τὸ συγκλινές τ' ἐπ' Αἴαντι,
τοφλαττόθρατ τοφλαττόθρατ.

ΔΙ. τί τὸ φλαττόθρατ τοῦτ' ἐστίν; ἐκ Μαραθῶνος, ἢ πόθεν συνέλεξας ἱμονιοστρόφου μέλη;

ΑΙΣ. ἀλλ' οὖν ἐγὼ μὲν ἐς τὸ καλὸν ἐκ τοῦ καλοῦ ἤνεγκον αὖθ', ἵνα μὴ τὸν αὐτὸν Φρυνίχῳ λειμῶνα Μουσῶν ἱερὸν ὀφθείην δρέπων οὗτος δ' ἀπὸ πάντων πορνιδίων μέλη φέρει, σκολίων Μελήτου, Καρικῶν αὐλημάτων, θρήνων, χορειῶν. τάχα δὲ δηλωθήσεται. ἐνεγκάτω τις τὸ λύριον. καίτοι τί δεῖ λύρας ἐπὶ τοῦτον; ποῦ 'στιν ἡ τοῖς ὀστράκοις αὕτη κροτοῦσα; δεῦρο Μοῦσ' Εὐριπίδου, πρὸς ἥνπερ ἐπιτήδεια τἀδ' ἔστ' ᾄδειν μέλη.

ΔΙ. αὕτη ποθ' ἡ Μοῦσ' οὐκ ἐλεσβίαζεν, οὔ.

ΑΙΣ. ἀλκυόνες, αἳ παρ' ἀενάοις θαλάσσης κύμασι στωμύλλετε,
τέγγουσαι νοτίοις πτερῶν ῥανίσι χρόα δροσιζόμεναι·
αἵ θ' ὑπωρόφιοι κατὰ γωνίας εἰειειειειειλίσσετε δακτύλοις φάλαγγες ἱστότονα πηνίσματα,

κερκίδος ἀοιδοῦ μελέτας,
ἵν' ὁ φίλαυλος ἔπαλλε δελ-
φὶς πρῴραις κυανεμβόλοις
μαντεῖα καὶ σταδίους.
οἰνάνθας γάνος ἀμπέλου,
βότρυος ἕλικα παυσίπονον.
περίβαλλ', ὦ τέκνον, ὠλένας.
ὁρᾷς τὸν πόδα τοῦτον; ΔΙ. ὁρῶ.
ΑΙΣ. τί δαί; τοῦτον ὁρᾷς; ΔΙ. ὁρῶ.
ΑΙΣ. τοιαυτὶ μέντοι σὺ ποιῶν
τολμᾷς τἀμὰ μέλη ψέγειν;
τὰ μὲν μέλη σου ταῦτα. βούλομαι δ' ἔτι
τὸν τῶν μονῳδιῶν διεξελθεῖν τρόπον.
ὦ Νυκτὸς κελαινοφαὴς
ὄρφνα, τίνα μοι
δύστανον ὄνειρον
πέμπεις ἐξ ἀφανοῦς,
Ἀΐδα πρόπολον,
ψυχὰν ἄψυχον ἔχοντα,
μελαίνας Νυκτὸς παῖδα,
φρικώδη δεινὰν ὄψιν,
μελανονεκυείμονα,
φόνια φόνια δερκόμενον,
μεγάλους ὄνυχας ἔχοντα.
ἀλλά μοι ἀμφίπολοι λύχνον ἅψατε
κάλπισί τ' ἐκ ποταμῶν δρόσον ἄρατε, θέρ-
μετε δ' ὕδωρ,
ὡς ἂν θεῖον ὄνειρον ἀποκλύσω.
ἰὼ πόντιε δαῖμον,
τοῦτ' ἐκεῖν'· ἰὼ ξύνοικοι,
τάδε τέρατα θεάσασθε,
τὸν ἀλεκτρυόνα μου συναρπάσασα

φρούδη Γλύκη.
Νύμφαι ὀρεσσίγονοι,
ὦ Μανία, ξύλλαβε.
ἐγὼ δ' ἃ τάλαινα προσέχουσ' ἔτυχον
ἐμαυτῆς ἔργοισι,
λίνου μεστὸν ἄτρακτον
εἰειειειειειλίσσουσα χεροῖν,
κλωστῆρα ποιοῦσ', ὅπως
κνεφαῖος εἰς ἀγορὰν
φέρουσ' ἀποδοίμαν·
ὁ δ' ἀνέπτατ' ἀνέπτατ' ἐς αἰθέρα
κουφοτάταις πτερύγων ἀκμαῖς·
ἐμοὶ δ' ἄχε' ἄχεα κατέλιπε,
δάκρυα δάκρυά τ' ἀπ' ὀμμάτων
ἔβαλον ἔβαλον ἁ τλάμων.
ἀλλ', ὦ Κρῆτες, Ἴδας τέκνα,
τὰ τόξα λαβόντες ἐπαμύνατε,
τὰ κῶλά τ' ἀμπάλλετε, κυ-
κλούμενοι τὴν οἰκίαν.
ἅμα δὲ Δίκτυννα παῖς ἁ καλὰ
τὰς κυνίσκας ἔχουσ' ἐλθέτω
διὰ δόμων πανταχῆ.
σὺ δ', ὦ Διὸς, διπύρους ἀνέχουσα
λαμπάδας ὀξυτάταιν χει-
ροῖν, Ἑκάτα, παράφηνον
ἐς Γλύκης, ὅπως ἂν
εἰσελθοῦσα φωράσω.

ΔΙ. παύσασθον ἤδη τῶν μελῶν.

ΑΙΣ. κἄμοιγ' ἅλις.
ἐπὶ τὸν σταθμὸν γὰρ αὐτὸν ἀγαγεῖν βούλομαι,
ὅπερ ἐξελέγξει τὴν ποίησιν νῷν μόνον·
τὸ γὰρ βάρος νῷν βασανιεῖ τῶν ῥημάτων.

ΔΙ. ἴτε δεῦρό νυν, εἴπερ γε δεῖ καὶ τοῦτό με
ἀνδρῶν ποιητῶν τυροπωλῆσαι τέχνην.
ΧΟ. ἐπίπονοί γ' οἱ δεξιοί.
τόδε γὰρ ἕτερον αὖ τέρας
νεοχμὸν, ἀτοπίας πλέων,
ὃ τίς ἂν ἐπενόησεν ἄλλος;
μὰ τὸν, ἐγὼ μὲν οὐδ' ἂν εἴ τις
ἔλεγέ μοι τῶν ἐπιτυχόντων,
ἐπιθόμην, ἀλλ' ᾠόμην ἂν
αὐτὸν αὐτὰ ληρεῖν.

ΔΙΟΝΥΣΟΣ. ΑΙΣΧΥΛΟΣ. ΕΥΡΙΠΙΔΗΣ. ΠΛΟΥΤΩΝ.

ΔΙ. ἴθι νυν παρίστασθον παρὰ τὼ πλάστιγγ',
ΑΙΣ. καὶ ΕΥ. ἰδού·
ΔΙ. καὶ λαβομένω τὸ ῥῆμ' ἑκάτερος εἴπατον,
καὶ μὴ μεθῆσθον, πρὶν ἂν ἐγὼ σφῷν κοκκύσω,
ΑΙΣ. καὶ ΕΥ. ἐχόμεθα.
ΔΙ. τοὔπος νῦν λέγετον εἰς τὸν σταθμόν.
ΕΥ. εἶθ' ὤφελ' Ἀργοῦς μὴ διαπτάσθαι σκάφος.
ΑΙΣ. Σπερχειὲ ποταμὲ βουνόμοι τ' ἐπιστροφαί.
ΔΙ. κόκκυ, μεθεῖτε· καὶ πολύ γε κατωτέρω
χωρεῖ τὸ τοῦδε. ΕΥ. καὶ τί ποτ' ἐστὶ ταῖτιον;
ΔΙ. ὅτι εἰσέθηκε ποταμὸν, ἐριοπωλικῶς
ὑγρὸν ποιήσας τοὔπος ὥσπερ τἄρια,
σὺ δ' εἰσέθηκας τοῦπος ἐπτερωμένον.
ΕΥ. ἀλλ' ἕτερον εἰπάτω τι κἀντιστησάτω.
ΔΙ. λάβεσθε τοίνυν αὖθις.
ΑΙΣ. καὶ ΕΥ. ἦν ἰδού. ΔΙ. λέγε.
ΕΥ. οὐκ ἔστι Πειθοῦς ἱρὸν ἄλλο πλὴν λόγος.
ΑΙΣ. μόνος θεῶν γὰρ Θάνατος οὐ δώρων ἐρᾷ.
ΔΙ. μεθεῖτε μεθεῖτε· καὶ τὸ τοῦδέ γ' αὖ ῥέπει·
θάνατον γὰρ εἰσέθηκε βαρύτατον κακῶν.

ΕΥ. ἐγὼ δὲ πειθώ γ', ἔπος ἄριστ' εἰρημένον.
ΔΙ. πειθὼ δὲ κοῦφόν ἐστι καὶ νοῦν οὐκ ἔχον.
ἀλλ' ἕτερον αὖ ζήτει τι τῶν βαρυστάθμων,
ὅ τι σοι καθέλξει, καρτερόν τε καὶ μέγα.
ΕΥ. φέρε ποῦ τοιοῦτο δῆτά μοὐστί; ποῦ;
ΔΙ. φράσω·
βέβληκ' Ἀχιλλεὺς δύο κύβω καὶ τέτταρα.
λέγοιτ' ἄν, ὡς αὕτη 'στὶ λοιπὴ σφῷν στάσις.
ΕΥ. σιδηροβριθές τ' ἔλαβε δεξιᾷ ξύλον.
ΑΙΣ. ἐφ' ἅρματος γὰρ ἅρμα καὶ νεκρῷ νεκρός.
ΔΙ. ἐξηπάτηκεν αὖ σὲ καὶ νῦν. ΕΥ. τῷ τρόπῳ;
ΔΙ. δύ' ἅρματ' εἰσήνεγκε καὶ νεκρὼ δύο,
οὓς οὐκ ἂν ἄραιντ' οὐδ' ἑκατὸν Αἰγύπτιοι.
ΑΙΣ. καὶ μηκέτ' ἔμοιγε κατ' ἔπος, ἀλλ' ἐς τὸν σταθμὸν
αὐτὸς, τὰ παιδί', ἡ γυνὴ, Κηφισοφῶν,
ἐμβὰς καθήσθω συλλαβὼν τὰ βιβλία·
ἐγὼ δὲ δύ' ἔπη τῶν ἐμῶν ἐρῶ μόνον.
ΔΙ. ἄνδρες φίλοι, κἀγὼ μὲν αὐτοὺς οὐ κρινῶ.
οὐ γὰρ δι' ἔχθρας οὐδετέρῳ γενήσομαι.
τὸν μὲν γὰρ ἡγοῦμαι σοφὸν, τῷ δ' ἥδομαι.
ΠΛ. οὐδὲν ἄρα πράξεις ὧνπερ ἦλθες οὕνεκα;
ΔΙ. ἐὰν δὲ κρίνω;
ΠΛ. τὸν ἕτερον λαβὼν ἄπει,
ὁπότερον ἂν κρίνῃς, ἵν' ἔλθῃς μὴ μάτην.
ΔΙ. εὐδαιμονοίης. φέρε, πύθεσθέ μου ταδί.
ἐγὼ κατῆλθον ἐπὶ ποιητήν. ΕΥ. τοῦ χάριν;
ΔΙ. ἵν' ἡ πόλις σωθεῖσα τοὺς χοροὺς ἄγῃ.
ὁπότερος οὖν ἂν τῇ πόλει παραινέσειν
μέλλῃ τι χρηστὸν, τοῦτον ἄξειν μοι δοκῶ.
πρῶτον μὲν οὖν περὶ Ἀλκιβιάδου τίν' ἔχετον
γνώμην ἑκάτερος; ἡ πόλις γὰρ δυστοκεῖ.
ΕΥ. ἔχει δὲ περὶ αὐτοῦ τίνα γνώμην;

ΔΙ. τίνα;
ποθεῖ μὲν, ἐχθαίρει δὲ, βούλεται δ' ἔχειν.
ἀλλ' ὅ τι νοεῖτον, εἴπατον τούτου πέρι.
ΕΥ. μισῶ πολίτην, ὅστις ὠφελεῖν πάτραν
βραδὺς φανεῖται, μεγάλα δὲ βλάπτειν ταχὺς,
καὶ πόριμον αὑτῷ, τῇ πόλει δ' ἀμήχανον.
ΔΙ. εὖ γ', ὦ Πόσειδον· σὺ δὲ τίνα γνώμην ἔχεις;
ΑΙΣ. οὐ χρὴ λέοντος σκύμνον ἐν πόλει τρέφειν.
μάλιστα μὲν λέοντα μὴ 'ν πόλει τρέφειν,
ἢν δ' ἐκτραφῇ τις, τοῖς τρόποις ὑπηρετεῖν.
ΔΙ. νὴ τὸν Δία τὸν σωτῆρα, δυσκρίτως γ' ἔχω·
ὁ μὲν σοφῶς γὰρ εἶπεν, ὁ δ' ἕτερος σαφῶς.
ἀλλ' ἔτι μίαν γνώμην ἑκάτερος εἴπατον
περὶ τῆς πόλεως ἥντιν' ἔχετον σωτηρίαν.
ΕΥ. εἴ τις πτερώσας Κλεόκριτον Κινησίᾳ,
αἴροιεν αὖραι πελαγίαν ὑπὲρ πλάκα.
ΔΙ. γέλοιον ἂν φαίνοιτο· νοῦν δ' ἔχει τίνα;
ΕΥ. εἰ ναυμαχοῖεν, κᾆτ' ἔχοντες ὀξίδας
ῥαίνοιεν ἐς τὰ βλέφαρα τῶν ἐναντίων.
ἐγὼ μὲν οἶδα, καὶ θέλω φράζειν. ΔΙ. λέγε.
ΕΥ. ὅταν τὰ νῦν ἄπιστα πίσθ' ἡγώμεθα,
τὰ δ' ὄντα πίστ' ἄπιστα.
ΔΙ. πῶς; οὐ μανθάνω.
ἀμαθέστερόν πως εἰπὲ καὶ σαφέστερον.
ΕΥ. εἰ τῶν πολιτῶν οἷσι νῦν πιστεύομεν,
τούτοις ἀπιστήσαιμεν, οἷς δ' οὐ χρώμεθα,
τούτοισι χρησαίμεσθα, σωθείημεν ἄν.
εἰ νῦν γε δυστυχοῦμεν ἐν τούτοισι, πῶς
τἀναντία πράξαντες οὐ σωζοίμεθ' ἄν;
ΔΙ. εὖ γ', ὦ Παλάμηδες, ὦ σοφωτάτη φύσις.
ταυτὶ πότερ' αὐτὸς εὗρες ἢ Κηφισοφῶν;
ΕΥ. ἐγὼ μόνος· τὰς δ' ὀξίδας Κηφισοφῶν.

ΔΙ. τί δαὶ λέγεις σύ;
ΑΙΣ. τὴν πόλιν νῦν μοι φράσον
πρῶτον, τίσι χρῆται· πότερα τοῖς χρηστοῖς;
ΔΙ. πόθεν;
μισεῖ κάκιστα. ΑΙΣ. τοῖς πονηροῖς δ' ἥδεται;
ΔΙ. οὐ δῆτ' ἐκείνη γ', ἀλλὰ χρῆται πρὸς βίαν.
ΑΙΣ. πῶς οὖν τις ἂν σώσειε τοιαύτην πόλιν,
ᾗ μήτε χλαῖνα μήτε σισύρα συμφέρει;
ΔΙ. εὕρισκε νὴ Δί', εἴπερ ἀναδύσει πάλιν.
ΑΙΣ. ἐκεῖ φράσαιμ' ἄν· ἐνθαδὶ δ' οὐ βούλομαι.
ΔΙ. μὴ δῆτα σύ γ', ἀλλ' ἐνθένδ' ἀνίει τἀγαθά.
ΑΙΣ. τὴν γῆν ὅταν νομίσωσι τὴν τῶν πολεμίων
εἶναι σφετέραν, τὴν δὲ σφετέραν τῶν πολεμίων,
πόρον δὲ τὰς ναῦς, ἀπορίαν δὲ τὸν πόρον.
ΔΙ. εὖ, πλήν γ' ὁ δικαστὴς αὐτὰ καταπίνει μόνος.
ΠΛ. κρίνοις ἄν.
ΔΙ. αὕτη σφῷν κρίσις γενήσεται.
αἱρήσομαι γὰρ ὅνπερ ἡ ψυχὴ θέλει.
ΕΥ. μεμνημένος νυν τῶν θεῶν, οὓς ὤμοσας,
ἦ μὴν ἀπάξειν μ' οἴκαδ', αἱροῦ τοὺς φίλους.
ΔΙ. ἡ γλῶτ' ὀμώμοκ', Αἰσχύλον δ' αἱρήσομαι.
ΕΥ. τί δέδρακας, ὦ μιαρώτατ' ἀνθρώπων;
ΔΙ. ἐγώ;
ἔκρινα νικᾶν Αἰσχύλον. τιὴ γὰρ οὔ;
ΕΥ. αἴσχιστον ἔργον προσβλέπεις μ' εἰργασμένος;
ΔΙ. τί δ' αἰσχρὸν, ἢν μὴ τοῖς θεωμένοις δοκῇ;
ΕΥ. ὦ σχέτλιε, περιόψει με δὴ τεθνηκότα;
ΔΙ. τίς οἶδεν εἰ τὸ ζῆν μέν ἐστι καθανεῖν,
τὸ πνεῖν δὲ δειπνεῖν, τὸ δὲ καθεύδειν κώδιον;
ΠΛ. χωρεῖτε τοίνυν, ὦ Διόνυσ', εἴσω. ΔΙ. τί δαί;
ΠΛ. ἵνα ξενίσω σφὼ πρὶν ἀποπλεῖν.
ΔΙ. εὖ τοι λέγεις·

νὴ τὸν Δί· οὐ γὰρ ἄχθομαι τῷ πράγματι.
ΧΟ. μακάριός γ' ἀνὴρ ἔχων
ξύνεσιν ἠκριβωμένην.
πάρα δὲ πολλοῖσιν μαθεῖν.
ὅδε γὰρ εὖ φρονεῖν δοκήσας
πάλιν ἄπεισιν οἴκαδ' αὖ,
ἐπ' ἀγαθῷ μὲν τοῖς πολίταις,
ἐπ' ἀγαθῷ δὲ τοῖς ἑαυτοῦ
ξυγγενέσι τε καὶ φίλοισι,
διὰ τὸ συνετὸς εἶναι.
χαρίεν οὖν μὴ Σωκράτει
παρακαθήμενον λαλεῖν,
ἀποβαλόντα μουσικὴν,
τά τε μέγιστα παραλιπόντα
τῆς τραγῳδικῆς τέχνης.
τὸ δ' ἐπὶ σεμνοῖσιν λόγοισι
καὶ σκαριφησμοῖσι λήρων
διατριβὴν ἀργὸν ποιεῖσθαι,
παραφρονοῦντος ἀνδρός.
ΠΛ. ἄγε δὴ χαίρων, Αἰσχύλε, χώρει,
καὶ σῶζε πόλιν τὴν ἡμετέραν
γνώμαις ἀγαθαῖς, καὶ παίδευσον
τοὺς ἀνοήτους· πολλοὶ δ' εἰσίν·
καὶ δὸς τουτὶ Κλεοφῶντι φέρων,
καὶ τουτὶ τοῖσι πορισταῖς,
Μύρμηκί θ' ὁμοῦ καὶ Νικομάχῳ·
τόδε δ' Ἀρχενόμῳ·
καὶ φράζ' αὐτοῖς ταχέως ἥκειν
ὡς ἐμὲ δευρὶ καὶ μὴ μέλλειν·
κἂν μὴ ταχέως ἥκωσιν, ἐγὼ
νὴ τὸν Ἀπόλλω στίξας αὐτοὺς
καὶ συμποδίσας

μετ' Ἀδειμάντου τοῦ Λευκολόφου
κατὰ γῆς ταχέως ἀποπέμψω.
ΑΙΣ. ταῦτα ποιήσω· σὺ δὲ τὸν θᾶκον 1515
τὸν ἐμὸν παράδος Σοφοκλεῖ τηρεῖν,
κἀμοὶ σώζειν, ἢν ἄρ' ἐγώ ποτε
δεῦρ' ἀφίκωμαι. τοῦτον γὰρ ἐγὼ
σοφίᾳ κρίνω δεύτερον εἶναι.
μέμνησο δ', ὅπως ὁ πανοῦργος ἀνὴρ 1520
καὶ ψευδολόγος καὶ βωμολόχος
μηδέποτ' εἰς τὸν θᾶκον τὸν ἐμὸν
μηδ' ἄκων ἐγκαθεδεῖται.
ΠΛ. φαίνετε τοίνυν ὑμεῖς τούτῳ
λαμπάδας ἱρὰς, χἄμα προπέμπετε 1525
τοῖσιν τούτου τοῦτον μέλεσιν
καὶ μολπαῖσιν κελαδοῦντες.
ΧΟ. πρῶτα μὲν εὐοδίαν ἀγαθὴν ἀπιόντι ποιητῇ
ἐς φάος ὀρνυμένῳ δότε, δαίμονες οἱ κατὰ γαίας,
τῇ δὲ πόλει μεγάλων ἀγαθῶν ἀγαθὰς ἐπινοίας. 1530
πάγχυ γὰρ ἐκ μεγάλων ἀχέων παυσαίμεθ' ἂν οὕτως
ἀργαλέων τ' ἐν ὅπλοις ξυνόδων. Κλεοφῶν δὲ
μαχέσθω
κἄλλος ὁ βουλόμενος τούτων πατρίοις ἐν ἀρούραις

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ARISTOPHANES

THE FROGS

WITH INTRODUCTION AND NOTES

BY

W. W. MERRY, D.D.

Rector of Lincoln College, Oxford

FOURTH EDITION

PART II.—NOTES

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NOTES.

THE scene opens with the journey of Dionysus, accompanied by his slave Xanthias, to the lower world. Dionysus is grotesquely dressed in a saffron-coloured robe (46 foll.), with a lion-skin thrown over it. Xanthias is mounted on an ass; but he does not get the full benefit from his beast of burden, for across his back is poised the regular porter's yoke (*ἀνάφορον* v. 8), from either end of which hangs a load of packages, so heavy that he is constantly wanting to shift it from shoulder to shoulder.

l. 1. **εἶπω**, 'am I to utter?' deliberative conjunctive, as *ποῖ φρενῶν ἔλθω, πάτερ*; Soph. O. C. 310. The negative particle used in this construction is regularly *μή*, as inf. 5. **μηδ' ἕτερον** *ἀστεῖόν τι*. Cp. Xen. Mem. 1. 2. 36 *μηδ' ἀποκρίνωμαι σύν*;

τῶν εἰωθότων, i. e. the stale. commonplace jokes that form the stock of ordinary Greek comedy. Aristophanes is fond of claiming novelty for the contents of his plays, as in Nub. 538–546; Pax 739 foll., where special reference is made to the stale jokes of the comic *δοῦλοι*.

l. 4. **ἤδη χολή**. The repetition of such expressions as, 'I'm overloaded,' 'I'm being crushed,' is more than Dionysus can stomach: 'I am already positively sickened by it,' literally, 'there is already anger to me,' understanding an objective *τούτων*, sc. 'against such jokes.' This is better than understanding *ταῦτα* as the subject to **ἔστ'**. The notion of anger is included with that of disgust; but the words do not mean, as often rendered, 'it is as bitter as gall to me.'

φύλαξαι, as the accent shows, is mid. aor. imperat., 'keep clear of that.'

l. 5. **ἀστεῖον**. Xanthias characterises as 'witty,' or 'smart,' expressions that were really coarse and stupid (*ἄγροικον, φορτικόν*); and the next gross joke that he has in store he describes as 'the height of fun' (**τὸ πάνυ γέλοιον**).

l. 12. **τί δῆτ' ἔδει**, 'why was I obliged?' The tense refers back to the time when the original arrangements for the journey were made. See on 24 inf.

l. 13. **Φρύνιχος.** This is the comic poet, to be distinguished from the writer of tragedies (see inf. 910). He brought out the *Μονότροπος* and took the third prize when Aristophanes was successful with his 'Birds;' and the second prize for his *Μοῦσαι* when Aristophanes gained the first with the 'Frogs.' About **Λύκις** nothing is known. Kock suggests *κἀπίλυκος*, because *Ἐπίλυκος* was one of the poets of the Old Comedy. Ameipsias, when Aristophanes was unsuccessful with his first edition of the 'Clouds,' took the first prize with a play on a similar subject called *Κύννος*, introducing the character of Socrates and a chorus of *φροντισταί*. Ameipsias also gained the first prize with his *Κωμασταί* when Aristophanes took only the second with his 'Birds.'

l. 15. **οἳ σκευοφοροῦσ'**, 'who always carry baggage;' i.e. introduce slaves carrying baggage. There may be a sly suggestion that these playwrights dealt only with 'scenic properties,' and not with real poetry and wit in their comedies. So we have *σκευάρια* used of the Euripidean 'properties,' Ach. 451.

Most MSS. read **σκεύη φέρουσ'**, or *σκευηφοροῦσ'*. Fritzsche would read *ὥσπερ* for *ὥνπερ* and *σκευοφόρους* acc. plur.; making *ποιοῦσι σκευηφόρους = baiulorum personas inducunt;* cp. *Φαίδραν ποιεῖν* Thesmoph. 153. Bergk would put a mark of interrogation after *εἴωθε ποιεῖν*; and so make *καὶ Λύκις* begin a new clause, 'Why! both Lycis and Ameipsias carry baggage.'

l. 18. **πλεῖν** (Attic irregular contr. for *πλεῖον*) **ἢ 'νιαυτῷ**, 'older by more than a year,' i.e. I leave the theatre feeling more than a year older through weariness. Cp. Shakespeare, Cymbeline, 'Thou heap'st a year's age on me.' Dionysus speaks of himself as a spectator (**θεώμενος**); and this falls in well with the idea that he is presented here as the type of the Athenian Demos.

l. 20. **ἐρεῖ.** Nothing is gained by altering, with Cobet, *ἐρεῖ* to *ἐρῶ*. All common-place grumblings are tabooed; and the poor overloaded neck may not tell its own troubles. Cp. inf. 237 *ὁ πρωκτὸς . . . ἐγκύψας ἐρεῖ*. Here Dionysus loses all patience at the 'insolence and utter conceit' of the slave in pretending to have a grievance, though he is riding while his master walks. **ὅτ'** (l. 22) is for *ὅτε* not *ὅτι*, as in Nub. 7 etc

l. 22. **υἱὸς Σταμνίου**, a surprise for *υἱὸς Διός*. 'Son of Jar,' appropriate enough to the wine-god.

l. 23. **τοῦτον δ' ὀχῶ**, 'and am giving him a mount:' cp. sup. *σκευοφοροῦσ'*.

l. 24. **ταλαιπωροῖτο.** The optat. after the pres. indic. (see on *ἔδει*, sup. 12) points back to the original intention of the arrangement. Cp. Od. 17. 250 *τόν ποτ' ἐγὼν . . . . ἄξω τῆλ' Ἰθάκης ἵνα μοι βίοτον πολὺν ἄλφοι*. See Goodwin, Moods and Tenses, § 44. 2. note 2. 6, who quotes *τοῦτον ἔχει τὸν τρόπον ὁ νόμος, ἵνα μηδὲ πεισθῆναι μηδ' ἐξαπατη-*

θῆναι γένοιτ' ἐπὶ τῷ δήμῳ, Dem. Androt. 596. 17, where he remarks that ἔχει implies also the past existence of the law; the idea being that the law *was made as it is, so that it might not be possible, etc.*

l. 25. **οὐ γὰρ φέρω 'γώ**; Here begins a string of quibbles and verbal subtleties in the true sophistic style. 'Pray am not I the bearer of a load?' 'Why, how can you be a bearer when you are having a ride?' 'Yes! but still bearing all these things.' 'Bearing them how?' 'Like a sore burden.' 'Isn't it an ass that is bearing the burden which you are bearing?' 'Most certainly not what I have got and am bearing.' In l. 26, the question *τίνα τρόπον* is misunderstood by Xanthias. Dionysus means, '*How* can you be said to be bearing when you are borne?' Xanthias interprets '*how*?' to mean 'in what way?,' 'with what feeling?' and so he answers **βαρέως πάνυ**, i.e. *aegerrime fero*, the word being resumed in *βάρος*. The humour of the passage lies in the fact that both disputants are right—the ass really bears the double burden, but the man is loaded just as if he was walking.

l. 33. **κακοδαίμων**. Xanthias can at any rate see that he is being mocked, though he cannot rebut the argument; and he wishes he had been one of the slaves who had volunteered for the battle of Arginusae, for then he would have gained his freedom, and would not have been subject to the oppression of a master. See inf. 693.

l. 34. Join **κωκύειν μακρά**, 'to howl aloud;' as *οἰμώζειν μακρά* Av. 1207. Cp. Hor. Sat. 1. 10. 91 *iubeo plorare*. The phrase is the antithesis to *χαίρειν κελεύω*.

l. 35. **κατάβα**. Imperat., as in Vesp. 979. The ordinary form is *κατάβηθι*. Curtius (Verb. chap. xiv. §§ 37, 38) quotes ἔσβα Eur. Phoen. 193; ἔμβα El. 113; ἐπίβα Theogn. 847; *πρόβα* Acharn. 282; describing them as thematic present imperatives from (obsolete) present *βάω*.

l. 36. **βαδίζων**, 'on the tramp;' alluding to his walking while Xanthias rides. With **ἐγγύς εἰμι** (not *εἶμι* as vulg.) cp. Eccl. 1093 **ἐγγὺς ἤδη τῆς θύρας | ἑλκόμενός εἰμι**, Plut. 767 *ὡς ἄνδρες ἐγγύς εἰσιν ἤδη τῶν θυρῶν*.

l. 37. **ἔδει**, 'it was my duty,' sc. as previously arranged, see on sup. 12.

ἡμί, is not, as the Grammarians described it, the Attic form of *φημί*, but a defective verb parallel to the Lat. *a-i-o;* most often occurring in the phrases *ἦν δ' ἐγώ*, and *ἦ δ' ὅς* (dixi—dixit) in Plato. There is, however, this difficulty in connecting the Greek and Latin forms, that *ἡμί* shows no trace of the original *g* in *a-i-o*; cp. *ad-ag-ium, ind-ig-itamenta*, etc. Here Dionysus calls out to the slave, whom he supposes to be within the house of Heracles as porter; but the hero, who is living in a humble way, answers the door himself.

l. 38. **κενταυρικῶς**, 'savagely.' Heracles had fought with the Centaurs, and knew their brutal ways. With **ἐνήλαθ'** (*ἐν-άλλομαι*) cp. Soph. O. T. 1261 *πύλαις δισσαῖς ἐνήλατ.*' With **ὅστις** supply *ἦν ὁ πατάξας*, 'who-

ever it might be.' Here Heracles peeps out, and catching sight of the strange appearance of Dionysus he bursts out with—'Do tell me, what might this be?' Dionysus mistakes the expression of astonishment for one of fear, and calls the attention of Xanthias to the fact; addressing him, aside, as 'slave!' (ὁ παῖς).

l. 41. μὴ μαίνοιό γε, 'yes, afraid you were crazy.' The addition of γε corrects the view of Dionysus—'afraid he was certainly: not however at your formidable appearance, but only lest it was a madman he had to deal with.' Compare the words of Odysseus, Soph. Aj. 82 *φρονοῦντα γάρ νιν οὐκ ἂν ἐξέστην ὄκνῳ.*

l. 43. δάκνω. I. e. 'I bite my lips,' to keep in my laughter.

l. 45. ἀποσοβῆσαι, 'to drive away,' 'keep off.' Probably he passes his hand hastily over his mouth, as with the action of 'brushing something away.' Cp. Vesp. 460; Eq. 60; where it is used of flapping away flies, and the like. The κροκωτός (sc. *χιτών*) which peeped out under the lion-skin was properly a woman's garment. See Eccl. 879; Lysist. 44, 219. *Coloured* clothes were not ordinarily worn at all by men.

l. 47. τίς ὁ νοῦς; 'what's the meaning of it all? what is this combination of the buskin and the club?' i. e. the incongruous mixture of hero and woman; for κόθορνος seems to be used here rather as an article of female dress than as part of the costume of the tragic actor; although this would suit Dionysus well. Schol. *ὁ κροκωτὸς καὶ ὁ κόθορνος γυναικεῖά ἐστιν, ἡ δὲ λεοντῆ καὶ τὸ ῥόπαλον ἀνδρῷα.*

l. 48. ποῖ γῆς ἀπεδήμεις; 'where might you be travelling to?' in such equipment. Dionysus seems to have understood *ποῖ ἀπεδήμεις*; in the technical sense of 'where have you been on foreign service?' as in Lysist. 99 foll. *τοὺς πατέρας οὐ ποθεῖτε τοὺς τῶν παιδίων | ἐπὶ στρατιᾶς ἀπόντας; εὖ γὰρ οἶδ' ὅτι | πάσαισιν ὑμῖν ἐστὶν ἀποδημῶν ἀνήρ.* So he promptly answers, 'I was serving Cleisthenes as a marine;' sc. in the battle of Arginusae. Ἐπιβατεύειν means, to be an *ἐπιβάτης*, or 'fighting man on ship-board,' as distinguished from the crew. Cp. Hdt. 6. 12; Thuc. 3. 95. The dative Κλεισθένει follows *ἐπεβάτευον* on the analogy of *γραμματεύειν, πρεσβεύειν τινί.*

l. 49. καὶ κατεδύσαμέν γε ναῦς, 'aye, and what is more we sank ships.'

l. 51. σφώ; 'what, you and he together?' The words κᾆτ' ἔγωγ' ἐξηγρόμην are spoken by Xanthias as an 'aside.' He has been listening to his master's boasts, and expresses thus his sense of their visionary nature; 'and then I woke, and behold, it was a dream:' others, less well, assign the words to Heracles or Dionysus.

l. 53. Ἀνδρομέδαν. This play, acted in the year 412, was evidently very popular in Athens, as we may judge from the allusions to it in Thesm.

1018, 1022, 1070 foll. It was a play likely enough to suggest a πόθος, for it turned upon the 'passion' of Andromeda for her deliverer, Perseus. πρὸς ἑμαυτόν, i. e. 'silently'; not aloud, as was the frequent practice of the ancients even when reading alone.

l. 54. πῶς οἴει σφόδρα, lit. 'violently, how think you?' = 'you can't think how violently.' So πῶς δοκεῖς = 'you can't think how nicely,' Nub. 881. The original interrogative force of the phrase has been forgotten, as in πῶς ἄν = *utinam*, and so it is sometimes printed without a mark of a question.

l. 55. Μόλων was, probably, the protagonist in the Andromeda, as he was in the Phoenix of Euripides. If he is the personage of huge stature to whom the Schol. refers, μικρός must be used ironically—'oh, quite small; only as big as giant Molon.' Dionysus is described as sitting on shipboard, and reading (see inf. 1114) the play to himself, as he says, πρὸς ἑμαυτόν, cp. Eccl. 880 *μινυρομένη τι πρὸς ἑμαυτὸν μέλος*. Paley, to emphasise his view of the late introduction of reading and writing, would make *τὴν Ἀνδρομέδαν* mean the name on the ship's side or stern, ἐπὶ τῆς νεώς.

l. 57. ξυνεγένου τῷ K., 'did you company with Cleisthenes?' Heracles here seems to put Cleisthenes in a category by himself, not woman, boy, or man, but some sexless creature, for whom Dionysus might have had a misplaced passion.

l. 58. οὐ γὰρ ἀλλ', as inf. 192, 498, 1180; Eq. 1205; Nub. 232, originally an elliptic phrase, = *non enim* [ita se res habet] *sed*. So here, '*it is not* a case for jesting, *but* I really am in a bad way.'

l. 62. ἔτνους, 'porridge.' The gluttony of Heracles was a favourite point in Comedy, as in Pax 741; Av. 1581, 1689; and inf. 550 foll. It also appears in the Alcestis 548, 749-760.

l. 64. ἆρ' ἐκδιδάσκω; 'am I making my meaning plain?'

l. 66. δαρδάπτει, a graphic word for a 'devouring passion.' Heracles understands this in the coarsest way, and wonders how any one can have a 'passion' for a dead body. Euripides seems to have died the year before the 'Frogs' was acted.

l. 69. ἐπ' ἐκεῖνον, as we say, 'after him;' i.e. 'to fetch him.' So *ἐπὶ βοῦν ἰέναι*; Od. 3. 421; ἐπ' ὕδωρ πεμφθέντα Hdt. 7. 193. Cp. inf. 111, 577, 1418.

l. 72. οἱ μὲν γὰρ οὐκέτ' εἰσίν. According to the Schol. from the Oeneus of Euripides, where Diomede, lamenting the low estate of his grandfather Oeneus, asks him *σὺ δ' ὦδ' ἔρημος συμμάχων ἀπόλλυσαι*; to which Oeneus rejoins with the words *οἱ μὲν γάρ* etc. Dionysus means that the great poets, like Aeschylus, Sophocles, and Euripides, have passed away; and those that are left are poor ones. 'How's that?' cries Heracles, 'haven't you got Iophon in the land of the living?' 'Yes,

that is the only blessing we have left,' answers Dionysus, 'if it can be called a blessing; for I am not quite sure even about that, how it stands.' This points to the current suspicion that the plays of Iophon were really composed, or at any rate touched up, by his father Sophocles.

l. 76. **πρότερον**, 'superior,' as *πρῶτον* = 'best' in Nub. 643. Cp. Plato, Laches, 183 B *οἳ κἂν αὐτοὶ ὁμολογήσειαν πολλοὺς σφῶν προτέρους εἶναι πρὸς τὰ τοῦ πολέμου.*

l. 77. **εἴπερ γ' ἐκεῖθεν**, 'if you *must* bring a poet thence.'

l. 78. **ἀπολαβών**, 'having taken him aside all by himself alone.' So Hdt. 1. 209 *Κῦρος καλέσας Ὑστασπέα καὶ ἀπολαβὼν μοῦνον εἶπε.*

l. 79. **κωδωνίσω**, 'may try what the ring is like of the poetry he composes without the aid of Sophocles.' *κωδωνίζειν*, inf. 723, is, properly, to test the goodness of money by the ringing sound of the metal.

l. 80. **κἄλλως**, 'besides,' Dionysus doubts if Sophocles will take the trouble of quitting the lower world, being 'content and happy' (**εὔκολος**) there, no doubt, as he was in life. Whereas Euripides, scamp as he was (**πανοῦργος**), would be quite ready to break bounds and run away along with Dionysus.

l. 83. **Ἀγάθων** belonged to a wealthy family of good position in Athens. Born about 447, he gained his first prize for Tragedy in 416, and died, probably, in 400. The scene of the Symposium of Plato is laid at Agathon's house, where he is found discoursing on the subject of Love with Socrates, Alcibiades, and Aristophanes. His language (Sympos. 198 C) is represented as reproducing the style of his master Gorgias. Aristophanes calls him (Thesm. 49, 29) *ὁ καλλιεπής, ὁ κλεινός, ὁ τραγῳδοποιός*, but notices the many novelties of diction introduced by him; *κάμπτει νέας ἀψῖδας ἐπῶν*, etc. Thesm. 53. Aristotle (Poet. 18. §§ 5, 7) objects that (1) the subjects of his plays were too extensive; and (2) that he introduced the practice of making the choruses irrelevant; *διὸ ἐμβόλιμα ᾄδουσιν πρώτου ἀρξαντος Ἀγάθωνος τοῦ τοιούτου.* His feminine beauty and his fopperies are ridiculed by Aristophanes in Thesm. 191, foll., where Euripides wants him to act a female part, because he was *εὐπρόσωπος, λευκός, ἐξυρημένος, | γυναικόφωνος, ἁπαλός, εὐπρεπὴς ἰδεῖν.* His visit to the luxurious court of the Macedonian Archelaus is alluded to here in the words **ἐς μακάρων εὐωχίαν**, a phrase so closely modelled on the familiar *μακάρων νῆσοι* and *ἐς μακάρων εὐδαιμονίας* (Plat. Phaed. 115 D), that we are inclined to believe that Agathon had really 'passed away' from Athens, and was to be numbered among those who **οὐκέτ' εἰσίν** (72); though it does not seem that he was actually dead at this date. Perhaps **μακ-άρων** is intended to suggest **Μακ-εδόνων**, just as *ἀγαθός* (84) is an echo of **Ἀγάθων**.

l. 86. **Ξενοκλέης**, called by the comic poets the Trickster (**δωδεκαμή-**

χανος, μηχανοδίφης) because he concealed the poverty of his inventive genius by scenic tricks, was son of the tragic poet Carcinus (Thesm. 440). Aristophanes calls him a parasite (*πιννοτήρης*, Vesp. 1510), and bad both as a poet and a man (*κακὸς ὢν κακῶς ποιεῖ*, Thesm. 169).

l. 87. **Πυθάγγελος.** Nothing is known of him; and no answer is given to Heracles' question. Prof. Tyrrell (Class. Rev. 1. p. 128), following Meineke's suggestion of a lacuna, would fill it up thus: ΗΡ. *Πυθάγγελος δέ;* ΔΙ. *περί γε τοῦδ' οὐδεὶς λόγος | πλὴν τοὐπιτριβείης* ('crush you,' Av. 1528, parallel to **ἐξόλοιτο**). Then the words of Xanthias come in well, as he stands by unnoticed, though his shoulder is 'crushed' by the burden.

l. 91. **πλεῖν ἢ σταδίῳ.** Cp. Nub. 430 *τῶν Ἑλλήνων εἶναί με λέγειν ἑκατὸν σταδίοισιν ἄριστον.*

l. 92. **ἐπιφυλλίδες.** L. and S. follow the Schol. in rendering this, 'small grapes left for gleaners:' but Fritzsche seems to come nearer to the spirit of the passage in taking it of 'vines of rank leafage,' where leaves were in inverse proportion to fruit: like the Barren Fig-tree of the parable. In the Alcmena, Euripides had called the ivy **χελιδόνων μουσεῖον**, which is adopted here in the sense of 'choirs' or 'music-schools' of swallows; birds, whose note was (inf. 681) the type of barbarous, non-hellenic speech. Cp. *εἴπερ ἐστὶ μὴ χελιδόνος δίκην | ἀγνῶτα φωνὴν βάρβαρον κεκτημένη* Aesch. Ag. 1050.

l. 94. **ἃ** (taking up *μειρακύλλια* sup. 89) **φροῦδα**, 'who pass out of sight double-quick if they do but get a play put on the stage, having only once committed a nuisance against Tragedy:' meaning either that the Archon would never be willing to supply them with a Chorus a second time, after their miserable exhibition; or, because they themselves would be utterly exhausted after a single effort.

l. 96. **γόνιμον**, 'fruitful,' 'productive:' so we have *γόνιμον ᾠὸν* as distinguished from *ἀνεμαῖον*, an 'addled' egg. Cp. Fertile pectus habes, interque Helicona colentes | uberius nulli provenit ista seges, Ov. Pont. 4. 2. 11.

l. 97. **ζητῶν ἄν.** Here *ἄν* is merely repeated, an echo of the preceding *ἄν*. So *οὐκ ἂν ἀποδοίην οὐδ' ἂν ὀβολὸν οὐδενί*, Nub. 118. Notice the confusion between **λάκοι** optat. (as in Soph. Phil. 281 *ἄνδρα οὐδέν' ἔντοπον (ὁρῶν), οὐχ ὅστις ἀρκέσειεν*) and **φθέγξεται** fut. indic. l. 98; and compare with it the change from subjunct. to indic. in Homeric similes. Perhaps **λάκοι** is assimilated to **εὕροις**.

l. 99. **παρακεκινδυνευμένον**, 'an adventurous expression,' like the *audaces dithyrambi* of Hor. Od. 4. 2. 10. Euripides had spoken in his **Μελανίππη** of *αἰθέρ' οἴκησιν Διός*, and Aristophanes parodies this somewhat unfairly. In the **Ἀλέξανδρος** of the same poet we have the phrase *καὶ χρόνου προὔβαινε ποῦς*, and in the Bacchae 888 *δαρὸν χρόνου πύδα* = 'a long lapse of time.' The next two lines are a travesty of

Hippol. 612 *ἡ γλῶσσ' ὀμώμοχ', ἡ δὲ φρὴν ἀνώμοτος*, which Aristophanes (here and inf 1471, and Thesm. 275), like many others, misrepresents; as though Euripides justified the breach of an uttered oath on the plea of a mental reservation. Whereas, what Hippolytus means is that he has taken the oath, without knowing what it implies, yet nevertheless he is bound by it. With **καθ' ἱερῶν**, 'over the victims,' cp. *κατὰ χιλιῶν* Eq. 660; *ὀμνύντων ὅρκον τὸν μέγιστον κατὰ ἱερῶν τελείων* Thuc. 5. 47. 10.

l. 102. **ἰδίᾳ** here = *χωρίς*.

l. 103. **μᾶλλά**, i. e. **μὴ λέγε** *ὅτι ἐμὲ ταῦτ' ἀρέσκει*, **ἀλλά**, etc. So inf. 611, 745, 751; Ach. 458; Av. 109; 'don't ask *that!* why, I am more than crazy with joy.'

l. 104. **ἦ μήν** (Cobet *καὶ μήν*), 'in truth this is but rubbish, as even you yourself think'—if you chose to allow it.

l. 105. **μὴ τὸν ἐμὸν οἴκει νοῦν.** This half-line probably comes from the Andromeda, which Dionysus had been reading; though the Schol. refers to the Andromache of Euripides, ll. 237 or 581, the similarity being only slight. Dionysus substitutes **ἔχεις γὰρ οἰκίαν** for the original ending *ἐγὼ γὰρ ἀρκέσω*. The general meaning is 'don't take upon yourself to *manage* my views: you have a *ménage* of your own,' sc. the department of gluttony. For *οἶκον οἰκεῖν* in this sense cp. Phoeniss. 486, 1231, etc.; and cp. the phrase *οἰκεῖν πόλιν*.

l. 107. **περὶ ἐμοῦ**. The allusion to 'dinner' makes Xanthias feel more than ever that he is left unnoticed, out in the cold.

l. 109. **κατὰ σὴν μίμησιν**, i. e. even as you came with club and lion-skin to fetch (**ἐπί** as in sup. 69) Cerberus. The Greek would naturally run *ὥνπερ ἕνεκα ἦλθον . . ταῦτά μοι φράσον*, but **τούτους** (112) follows the gender of **τοὺς ξένους**, the nearer word. Dionysus wants to know where Heracles found civil hosts and clean beds on the journey, and 'entertainment for man and beast.' By **ἀναπαύλας** he means 'resting-places;' and by **ἐκτροπάς** 'the branchings of the road,' points at which information about the route would be specially valuable. Others make *ἐκτροπή* almost equivalent to *ἀνάπαυλα*, a place where one 'turns aside' to rest; so in Lat. *deversoriae*. **δίαιται** are 'rooms.' The personal word **πανδοκευτρίαι**, 'landladies,' comes curiously in the list, especially as it is followed immediately by **ὅπου**. There is no authority for rendering it 'hostelries;' so we must regard the word as a sort of echo of **ξένους** sup. 109. Herwerden conjectures *πανδοκεῖ' ἄρισθ'*.

l. 116. **καὶ σύ γε.** It is doubtful if these words should be the beginning of what Dionysus, or the end of what Heracles says. The former has the analogy of inf. 164, and would mean 'it is not for *you* to begin to talk about daring and adventure.' But if we assign the whole line to Heracles, *ὦ σχέτλιε, τολμήσεις γὰρ ἰέναι καὶ σύ γε*; the meaning will

be, as Fritzsche renders it, '*tu adeo cum tua ignavia, ut ego, ire audebis?*'

l. 117. **τῶν ὁδῶν**, depending on **φράζε**, as in Soph. Trach. 1122 *τῆς μητρὸς ἥκω τῆς ἐμῆς φράσων ἐν οἷς νῦν ἔστι*. Thus we shall be able to retain the MS reading **ὅπως**. Kock adopting Bergk's reading *ὅπη* joins it with *τῶν ὁδῶν*, on the analogy of *ὅπου γῆς*, etc. This would dispose of the changed construction with *φράζειν* in the next line. Fritzsche would write *φράζε νῷν ὁδόν*, which seems to be corroborated by the singulars *θερμήν*, *ψυχράν*, cp. inf. 319.

l. 121. **ἀπὸ κάλω καὶ θρανίου**, 'by rope and bench.' We may suppose a pause to be made after **θρανίου**, so as to let **κρεμάσαντι** come in as a surprise. 'Towing-rope' (Thuc. 4. 25 *παραπλεόντων ἀπὸ κάλω ἐς τὴν Μεσσήνην*) and 'rowing-bench' would represent a very natural way of proceeding on a river or canal: but **κρεμάσαντι** fixes the interpretation of *κάλως* to the 'noose,' and *θρανίον* to the 'footstool,' to be kicked away in the moment of hanging oneself.

l. 122. **πνιγηράν**, 'choky,' 'stifling,' in a double sense.

l. 123. **σύντομος**, 'a short-cut,' as in *τὰ σύντομα τῆς ὁδοῦ* Hdt. 1. 185. Perhaps there is an allusion in the word to the 'chopping up' of the hemlock (cp. *ἐντέμνειν*), as there is in *τετριμμένη*, which means 'well-beaten' or 'well-pounded;' being equally applicable to *ἀτραπός* or *κώνειον*. Cp. Plat. Phaed. 116 D *ἐνεγκάτω τις τὸ φάρμακον εἰ τέτριπται*.

l. 126. **δυσχείμερον**, 'chilly,' 'bleak.' The effect of the hemlock was to paralyse the lower extremities first; the cold and the insensibility gradually mounting upwards. So, in the prison, the officer who administered the hemlock to Socrates kept watching the effect of the poison: *σφόδρα πιέσας τὸν πόδα ἤρετο εἰ αἰσθάνοιτο· ὁ δὲ οὐκ ἔφη. καὶ μετὰ τοῦτο αὖθις τὰς κνήμας· καὶ ἐπανιὼν οὕτως ἡμῖν ἐπεδείκνυτο ὡς ψύχοιτό τε καὶ πήγνυτο* Phaed. 117 E.

l. 127. **κατάντη**, 'downhill,' with allusion to the leap from the tower (inf.). Dionysus, being 'a poor walker,' is bidden to 'stroll' (**καθερπύειν**) down to the outer Cerameicus (*τὸ κάλλιστον προάστειον τῆς πόλεως* Thuc. 2. 34), the burial place of illustrious citizens, on the N. E. side of Athens, between the Thriasian Gate (*Δίπυλον*) and the Gardens of the Academy. There he was to climb the 'lofty tower,' said to have been built by Timon the misanthrope.

l. 131. Join **ἐντεῦθεν θεῶ** (*θεάομαι*), 'watch therefrom' (cp. *θεῶ μ' ἀπὸ τοῦ τέγους* Ach. 262), 'the torch-race starting' (cp. *ἀφιέναι πλοῖον* Hdt. 5. 42; *ἄφες ἀπὸ βαλβίδων ἐμέ τε καὶ τουτονί* Eq. 1159; and *ἀφετηρία* (sc. *γραμμή*), in the sense of the 'starting-place' in a race). The common interpretation, 'watch the flinging-down of a torch therefrom,' as the signal for the torch-race to start, seems to be only an invention of

the Schol. **Λαμπάς** is frequently used as = *λαμπαδηφορία*, so *λαμπάδα ἔδραμες* Vesp. 1203.

l. 132. **κἄπειτ'**, 'and next, when the spectators say "start them off," then do you also start yourself off,' sc. from the top of the tower. For imperatival infinitive cp. Nub. 850; Eq. 1039.

l. 134. **θρίω δύο.** This does not mean 'the two membranes, or lobes, of the brain' (Mitchell); but 'two brain-puddings;' **θρῖον** being a sort of rissole or forcemeat, popular in Athens. Of course he means he should break his head and scatter his brains; but he expresses this by an allusion to a favourite dish—a much more likely phrase than a technical and almost medical one. It is difficult to see why he emphasises **δύο**. Perhaps to intensify the notion of utter and complete death; as in Lat. *bis perii*.

l. 137. **τότε**, sc. when you went to fetch Cerberus.

l. 138. **πάνυ.** It seems better to take *πάνυ* as qualifying **μεγάλην**, as *ταχὺ πάνυ* Plut. 57; for the word **ἄβυσσον** needs no expletive. The lake is the **'Αχερουσία λίμνη**.

l. 139. **τυννουτφί.** Probably the hand is hollowed, to illustrate jocosely the smallness of a boat 'only *so* big.' Cp. Ach. 367.

l. 140. **δύ' ὀβόλω.** Charon's minimum (and ordinary) fee was one obol: but this may have varied with the inclination of the passengers. Or Dionysus may be represented as taking a 'return-ticket;' his being a special case. This is borne out by a passage in Apuleius (Met. 6. 18), where the Turris bids Psyche to take a double fare; one to give to Charon (*avaro seni*) on embarking, the other to pay on her return. Anyhow, the particular sum is fixed upon to point the allusion to the *διωβελία*, or daily allowance by the State of two obols to the poorer citizens during the festivals, to pay for their admission to the theatre. Cp. *ἐν τοῖν δυοῖν ὀβόλοιν θεωρεῖν* Demosth. 234. 33. The increase of this allowance, and the extension of it to other entertainments; and, generally, the diversion of every available portion of the revenue to the Theoric fund, from which the grant was made, was an 'effective instrument' (**ὡς μέγα δύνασθον**) in the hands of Athenian demagogues. There may be an allusion to the *μισθὸς δικαστικός*, or jury-man's fee; and the *μισθὸς ἐκκλησιαστικός*, a compensation-fee to the citizen for his loss of time in sitting in the *ἐκκλησία*, which seems to have been one obol originally, and two later. Theseus, the typical hero of Athens and founder of her popular institutions, is represented as having introduced this peculiarly national fee into the lower world (**Θησεὺς ἤγαγεν**).

l. 145. **βόρβορον**, 'mud.' This Slough of Despond appears in Plato, Phaed. 69 C *ὃς ἂν ἀμύητος καὶ ἀτέλεστος εἰς Ἅιδου ἀφίκηται ἐν βορβόρῳ κείσεται.*

l. 151. **Μορσίμου ῥῆσιν.** Morsimus, son of Philocles (Eq. 401;

Pax 800), is ridiculed as a contemptible writer of Tragedy. To 'write out' (ἐκγράφεσθαι Av. 982) a speech from one of his plays is sufficient crime to ensure punishment in the nether world. The absurd climax is like the contrast between Nero and Orestes in Juvenal, Sat. 8. 217 foll. 'Sed nec | Electrae iugulo se polluit, aut Spartani | sanguine coniugii; nullis aconita propinquis | miscuit; in scena nunquam cantavit Orestes; | Troïca non scripsit.'

l. 153. πυρρίχη (sc. ὄρχησις) is a war-dance in which the dancers represented by their gestures and movements the various incidents of a battle. Here the allusion is rather to the musical accompaniment than to the dance itself. Κινησίας, a dithyrambic poet, is a favourite butt of Aristophanes for his impiety (inf. 365); and for his many bodily diseases and miserable leanness (Av. 1372 foll.; see inf. 1437). That there was sober truth in this, and not merely the licence of a comic poet, may be gathered from the severe judgment passed on him by Lysias (quoted in Athenaeus 12. 551 foll.) and Plato (Gorg. 501 foll.).

l. 155. ἐνθάδε, 'in this upper world.'

l. 157. ἀνδρῶν γυναικῶν, asyndeton, as in Soph. Ant. 1079.

l. 159. ὄνος. The heavily-laden Xanthias, hearing of all these delights, feels that he is indeed the 'ass celebrating the mysteries:' a proverbial phrase for one who has 'all the kicks, and none of the halfpence.' For the Athenians, on their sacred procession to Eleusis, would carry their necessary baggage on the back of an ass, whose share in the festivity would thus be very unenviable. *Sic vos non vobis.* With the phrase μυστήρια ἄγειν (not to be taken as equivalent to *φέρειν*) cp. *Θεσμοφόρια, Διονύσια, ἑορτήν, θυσίαν, ἄγειν* (Hdt. 1. 147). Here Xanthias flings his burden to the ground. These two lines are in by-play, and do not interrupt the construction.

l. 164. χαῖρε is, properly, the salutation of greeting, and ὑγίαινε of farewell: but χαῖρε may stand loosely for either.

l. 165. σὺ δέ, sc. Xanthias, who complains of having to take up the things again, 'before he has so much as set them down.'

l. 168. τῶν ἐκφερομένων, 'of those that are being carried out to burial.' Here ὅστις follows rather than ὅς, because no person is as yet referred to. But ὅστις ἐπὶ τοῦτ' ἔρχεται seems rather an unmeaning phrase, and it is tempting to follow Meineke and omit the line, as a needless gloss. If we retain it, we must render, 'who happens to be coming for this purpose,' sc. *ἐπὶ τὴν ἐκφοράν*. Or ἐπὶ τοῦτ' may be the intention of a journey to Hades, cp. Xen. Anab. 2. 5. 22 *ἀλλὰ τί δὴ ὑμᾶς ἐξὸν ἀπολέσαι οὐκ ἐπὶ τοῦτο ἤλθομεν*; Eur. Bacch. 967, when Pentheus says *ἐπὶ τόδ' ἔρχομαι* = 'that is my intention.' *ἐπὶ ταῦτ'* = 'hither;' or *ἐπὶ ταὐτ'* = 'to the same place,' have been conjectured.

l. 169. τότ' ἔμ' ἄγειν, 'in that case take me with you.' This is better

than to render, 'then [it will be] for me to take them;' for *φέρειν*, not *ἄγειν*, has been the regular word in use here for 'carrying.' The infin. may be the exclamatory expression of a wish, as *Ζεῦ πάτερ, ἢ Αἴαντα λαχεῖν ἢ Τυδέος υἱόν* Il. 7. 179; or, more likely, there is some word like *ἔδοξε* to be supplied in the mind, as in the formal phraseology of laws, treaties, etc.; *ἔτη δὲ εἶναι τὰς σπονδὰς πεντήκοντα.* But a similar use of infin. is found in Soph. O. R. 462, Eur. Tro. 421; Plat. Crat. 426 B; Thuc. 5. 9. § 5 (7). Trans., 'then, [resolved] that you do take me.'

l. 170. **τουτονί**, 'yonder.' Meineke follows Hirschig's emendation *ἐκφέρουσιν οὗτοί.*

l. 171. **οὗτος.** Dionysus hails the *νεκρός*, 'Ho there! it is you that I mean, you the dead man.'

l. 172. **σκευάρια**, a coaxing diminutive, = 'a bit of baggage.'

l. 174. **ὑπάγεθ'**, probably, as the Schol. says, *ὁ νεκρός φησι πρὸς τοὺς νεκροφόρους*, 'move on upon your journey.' So *ὕπαγε* Nub. 1298; Vesp. 290. Others consider the words to be addressed to Dionysus and Xanthias, who were delaying the funeral procession, 'move out of my way, you men!' for *ὑπάγειν* (intrans.) generally has the force of 'moving off,' and 'clearing the way.' So the Satyrs (Eur. Cycl. 53) cry to the he-goat *ὕπαγ', ὦ ὕπαγ' ὦ κεράστα.* But **ὑμεῖς** (notice he does not say *σφώ*) suggests that the words are addressed to a different set of persons from those whom he has just been accosting.

l. 175. **ἐὰν ξυμβῶ**, 'to see if I can make any arrangement.' The drachma contained six obols, so that the highest offer of Dionysus only reaches $1\frac{1}{2}$ drachmae instead of the 2, which the dead man insists upon.

l. 177. **ἀναβιῴην.** As a *living* man might say, 'Strike me dead if I accept it!' so a dead man may humorously be supposed to reverse the anathema, and say, 'Let me rather come back again to life than that!'

l. 178. **ὡς σεμνός**, 'how loftily the scoundrel bears himself! shan't he suffer for this! I will trudge along with you.' The dead man having proved impracticable, Xanthias is as good as his word.

l. 180. **ὠόπ, παραβαλοῦ**, 'avast there! bring the boat alongside!' Charon, whose voice is heard, but whose boat is not yet in sight, seems to have a rower on board; unless we suppose him to be shouting to himself.

l. 184. **χαῖρ' ὦ Χάρων.** The line is said to be borrowed from a Satyric drama called Aethon, by one Achaeus. Perhaps Dionysus, remembering the usual triple invocation to the dead (*τρὶς ἀῦσαι* Od. 9. 65) thought it was the proper form of address to the Ferryman of the Dead. The Schol. proposes to assign one salutation to Dionysus, Xanthias, and the dead man, respectively. The jingle in the line is, of course, intentional, as in a popular English burlesque, 'O Medea, my dear! O my dear Medea!'

l. 185. **ἀναπαύλας.** Charon, with the regular sing-song of a railway

porter, runs over the list of the places at which he is prepared to disembark passengers.

l. 186. **Ὄνου κοκάς**, a fanciful name, 'Woolasston,' thrown into a plural like *Θῆβαι*, *Ἀθῆναι*, etc. It seems to refer to the proverb *ὄνον κείρειν*, expressing useless labour, analogous to our 'great cry and little wool,' where, however, the reference is to the 'shearing' of the pig and not the ass. Bergk's correction (followed by Meineke), **Ὄκνου πλοκάς**, seems more ingenious than probable. Ocnus is said to have been represented in a fresco of Polygnotus, as sitting and plaiting a rope of hay, while an ass, standing near him, eats it as fast as he plaits it. Such fruitless work as the 'plaiting of Ocnus' might be compared with the punishment of Sisyphus and the Danaides.

l. 187. **Κερβερίους** is a travesty of the Homeric **Κιμμερίους** Od. 11. 13, where the Schol. says that **Κερβερίους** was read by Aristarchus and Crates. **Κόρακας**, = 'perdition,' comes in as a comical interruption between geographical names. At **Ταίναρον**, the S. promontory of Laconia, there was supposed to be a subterranean communication with the lower world: cp. 'Taenarias fauces, alta ostia Ditis' Virg. Geor. 4. 467.

l. 188. **ποῦ σχήσειν δοκεῖς**; 'where do you mean to put to shore?' cp. *νέες ἔσχον ἐς τὴν Ἀργολίδα χώρην* Hdt. 6. 92; *τῇ Δήλῳ ἔσχον* Thuc. 3. 29.

l. 189. **σοῦ γ' οὕνεκα**, 'yes, as far as *you* are concerned!' Charon is quite willing that Dionysus should go to—perdition.

l. 191. **τὴν** (sc. *ναυμαχίαν*) **περὶ τῶν κρεῶν**. A life-and-death struggle is described in Vesp. 375 by the words *τὸν περὶ ψυχῆς δρόμον δραμεῖν*. Analogous to this is the proverbial phrase *ὁ λαγὼς τὸν περὶ κρεῶν τρέχει*, i.e. 'a race for neck-or-nothing.' Thus the battle of Arginusae is called here the 'life-struggle' for Athenian existence. But Charon is speaking bitterly. He has a grievance respecting this battle, for the unburied 'carcases' of the drowned sailors were so many fees lost to him: and he seems to allude to this by the coarsest word which he can apply to a dead body; using **κρεῶν** for *σωμάτων*, like the vulgar phrase—'cold meat.' Dr. Verrall (Class. Rev. 3. p. 258) suggests that the allusion is to the enfranchisement promised to the slaves who fought in the battle. They would then have the citizen's right to eat the sacrificial *meats* at the registration-festival (*τὰ κρέα ἐξ Ἀπατουρίων* Thesm. 558); and so they were 'fighting for their meat.'

l. 192. **ὀφθαλμιῶν**. Ophthalmia was, probably, a favourite excuse of Athenian malingerers, and was sometimes artificially produced for the purpose. For **οὐ γὰρ ἀλλ'** see on sup. 58.

l. 194. **Αὐαίνου**. The Stone of Withering is intended to have an uncanny sound, suggestive of dry bones and sapless dead.

l. 196. τῷ ξυνέτυχον ἐξιών; Xanthias says, to himself, 'What (unlucky thing) did I encounter as I left home?' Omens at the beginning of a journey (*ἐνόδιοι σύμβολοι* Aesch. P.V. 487) were supposed to foretell whether it would be attended by good or bad luck: like the *parrae recinentis omen* of Horace, or our common superstition about magpies. But, perhaps, τῷ is masc.='whom?' alluding to the 'evil eye.'

l. 197. εἴ τις ἔτι πλεῖ, 'if any one else is going on board;' a necessary emendation for the MS. reading ἐπιπλεῖ. The words of Charon, κάθιζ' ἐπὶ κώπην, mean, 'sit *at* your oar,' for rowing. Dionysus chooses to interpret them, 'sit *on* your oar' (*κάθιζε . . ἐπὶ τὸν σκίμποδα* Nub. 254), and proceeds to act accordingly. Perhaps 'sit *to* your oar' might express the ambiguity. Then, when rebuked, he does indeed 'put forth his hands and stretch them out,' but he sits motionless on the bench, and makes no pretence of rowing.

l. 202. οὐ μὴ φλυαρήσεις; Lit. 'will you not not-trifle?' i. e. 'don't trifle,' as in Nub. 367; Vesp. 397; Eur. Hipp. 213; Suppl. 1066; Andr. 757. Goodwin, M. and T. § 89. 2 foll. speaks of this use merely as a 'strong prohibition,' meaning 'you shall not;' and does not interpret it, as explained above, by an interrogative force. For ἔχων, with the force of 'continuance' ('don't *keep* trifling!'), see inf. 512; Nub. 131, etc. ἀντιβάς, 'with firm planted foot,' sc. against the stretcher, or the bottom of the boat. Cp. Eur. Bacch. 1126 *πλευραῖσιν ἀντιβᾶσα τοῦ δυσδαίμονος*, Soph. El. 575 *βιασθεὶς πολλὰ κἀντιβάς*.

l. 204. ἀθαλάττωτος. Dionysus excuses his awkwardness on the ground of his being 'a land-lubber, and no-Salaminian.' The natives of Salamis were thorough-going sailors. There may also be an allusion to the famous sea-fight at Salamis, and the word may be compared with Μαραθωνομάχαι Ach. 181; Nub. 986. There may be a further allusion to the decadence of the Athenian navy; in which so many slaves served.

l. 206. ἐμβάλῃς, probably χεῖρας κώπῃ is to be understood; and so ἐμβάλλειν will be parallel to Lat. *incumbere remis*. So Od. 10. 129 ἐμβαλέειν κώπῃσι, and, as here, τίς ἐμβαλεῖ Eq. 602. The μέλη will help him to keep time, like the measured chant of the κελευστής, alluded to inf. κατακέλευε δή, 'start the time then!'

l. 207. βατράχων κύκνων, asyndeton, as sup. 157. Bothe's conjecture *βατραχοκύκνων*, 'frog-swans,' seems a very likely emendation. We may cp. such forms as ἱπποκάνθαρος, ἱπποκένταυρος, κυναλώπηξ, στρουθοκάμηλος, and, inf. 929, γρυπάετοι, 932 ἱππαλέκτωρ. This Chorus of 'Frogs,' which gives its name to the play, is technically called παραχορήγημα, sc. 'the part of a by-chorus;' or, more likely, 'a supplementary provision' by the Archon, who χορὸν δίδωσι. The real Chorus in this play

consists of **Μύσται**, the Frogs, probably, never appearing on the stage, but only letting their song be heard 'behind the scenes,' as we say. Similar *παραχορηγήματα* are found in the Pax 114; Vesp. 248; Aesch. Eum. 1032.

l. 215. **ἀμφί**, 'in honour of,' 'on the subject of.' This is the regular opening of a dithyrambic hymn. The dithyrambic poets were nicknamed *ἀμφιάνακτες*, because of the frequent commencement of their hymns with the words *ἀμφί μοι αὖθις ἄνακτα*. See on Nub. 595, and cp. the beginning of the (Homeric) Hymn to Dionysus (6. 1) *ἀμφὶ Διώνυσον .. μνήσομαι*, and Eur. Troad. 511 *ἀμφί μοι Ἴλιον, ὦ Μοῦσα, ἄεισον*.

Νυσήιον. It is impossible to localise Nysa, for, wherever the worship of Dionysus was in vogue, a Mt. Nysa was sure to be found, whether in Greece, Asia Minor, Ethiopia, or India.

l. 217. **Λίμναις.** Thucydides (2. 15) speaks of *τὸ ἐν Λίμναις Διονύσου, ᾧ τὰ ἀρχαιότερα Διονύσια τῇ δωδεκάτῃ ποιεῖται ἐν μηνὶ Ἀνθεστηριῶνι*, and Demosthenes (contr. Neaer. 1371) gives exactly the same account. This 'primitive Dionysian festival' is the Anthesteria (not to be confounded with the Lenaea, which was celebrated in the month Gamelion). The mysteries connected with the celebration of the Anthesteria were held at night in the ancient temple **ἐν Λίμναις**, a low-lying part of Athens, once a swamp, near the Ilissus.

ἣν ἰαχήσαμεν, 'which we pealed forth;' sc. when we were living frogs in the upper world. For just as Orion (Od. 11. 572) reappears in Hades still hunting the same beasts that he had hunted in life; so there may be supposed to be, as Kock says, *βατράχων εἴδωλα καμόντων* in the lower world, still following their old pursuits.

l. 219. **χύτροισι.** **Χύτροι** was the name of the third division of the festival of Anthesteria. The first day was called **Πιθοιγία**, the second **Χόες** (Ach. 961 foll.), a day of revelling and drunkenness, so that the populace on the morning of the third day was well called **ὁ κραιπαλόκωμος ὄχλος**. On the day of the **Χύτροι**, *pots* of pulse were offered to **Ἑρμῆς χθόνιος**.

l. 220. **ἐμὸν τέμενος.** The marshy ground of **Λίμναι** belonged by a sort of right to Frogs.

l. 221. **ἐγὼ δέ γ'.** The chant of the Frogs quickens, and forces poor Dionysus to row a faster stroke. 'It's very good fun for *you*,' he says, 'but *I* am beginning to get sore, Master Croakie! though of course *you* care nothing about that.'

l. 226. **ἐξόλοισθ' αὐτῷ κοάξ**, 'to blazes with you, croak and all!' This use with *αὐτός* is commoner with the plural; but cp. *αὐτῷ φάρει* Od. 8. 186; *αὐτῷ γωρυτῷ* ib. 21. 54; *αὐτῇ λόγχῃ* Thesm. 826.

l. 227. **οὐδὲν γάρ ἐστ' ἄλλ' ἢ κοάξ**, 'for you are nothing else but croak.' For *οὐδὲν ἄλλ' ἤ*, i. e. *nihil aliud nisi*, cp. Lysist. 427 *οὐδὲν*

ποιῶν ἄλλ' ἢ καπηλεῖον σκοπῶν. But it is difficult to decide when to write ἄλλ'[ο] ἤ, and when ἀλλ'[α] ἤ. Sometimes there is no doubt, as in Xen. Anab. 4. 6. 11 *ἄνδρες οὐδαμῇ φανεροί εἰσιν* **ἀλλ'** *ἢ κατὰ ταύτην τὴν ὁδόν.* Krüger, § 69. 4. 6, suggests that ἀλλ' ἤ should be written when the effect to be produced is to bring a fact into prominence; and ἄλλ' ἤ to point an exception.

l. 228. **εἰκότως γ', ὦ πολλὰ πράττων,** 'and well we may, you meddlesome fellow.' So *πολλὰ πράττων* inf. 749. Cp. *πολυπραγμονεῖν.*

l. 230. **κεροβάτας,** variously interpreted as (1) 'God of the horny hoof,' *cornipes;* cp. *τραγόπους* Simonid. 134; *αἰγιπόδης* h. Hom. 18. 2. 37; or, (2) 'roving the mountain peaks:' cp. *ὑψικέρατα πέτραν* Nub. 597. The Schol. gives (2); but the former is doubtless right.

ὁ καλαμόφθογγα (sc. *μέλη*) **παίζων,** 'who plays a lively strain on his pipe;' cp. *ἐνοπλία παίζειν* Pind. O. 13. 123. The Pan-pipe proper consisted of a row of reeds of unequal height, Virg. Ecl. 2. 32.

l. 232. **ὃν ὑπολύριον τρέφω,** 'which I cultivate at the water's edge in the pools to support the strings of the lyre;' or 'as backing for the lyre.' The **δόναξ** seems to have been used to make the *ζύγωμα* in which the *κόλλοπες* were inserted; and the lower bar was properly called **ὑπολύριον** or *μάγας.* Here there seems to be a confusion between the upper and lower bar.

l. 236. **φλυκταίνας,** 'blisters' on the hands from rowing. Cp. Vesp. 1119 *μήτε κώπην μήτε λόγχην μήτε φλύκταιναν λαβών.*

l. 244. **κύπειρον** is generally identified with the marsh plant 'galingale,' and **φλέως** may be the 'flowering rush.'

l. 245. **πολυκολύμβοισιν μέλεσσιν** (so Reisig, as the simplest emendation for the unmetrical *πολυκολύμβοισι μέλεσιν*), 'in the music of our strain, as we plunge and plunge again.'

l. 246. **ὄμβρον.** Frogs are liveliest when rain is threatening: but the joke lies in the frogs diving into the water to escape a wetting from the rain; and when there 'singing over the mazy dance of the pool in the watery depths with splash and plash of many a bursting bubble.'

l. 251. **τουτὶ παρ' ὑμῶν λαμβάνω,** 'there! I'm getting this from you.' Dionysus means he is taking a lesson from them, and emulating their croak. But they understand 'getting' to mean 'robbing' you of your croak; which explains **δεινὰ τἄρα πεισόμεσθα,** 'then it will go hard with us.' 'But,' says Dionysus, 'it will go much harder with me if I burst my lungs in rowing' to the quick tune of your croaking. See on sup. 206.

l. 259. **ὁπόσον ἂν χανδάνῃ,** 'to the full compass of our throat.'

l. 262. **τούτῳ γάρ.** Dionysus outdoes the frogs in shouting his *βρεκεκεκέξ,* declaring 'ye shall not beat me at that:' till at last he silences them.

l. 266. **τῷ κοάξ**, 'with your own croak.' Others read **τοῦ** = 'till I silence your croak.'

l. 268. **ἔμελλον ἄρα**, 'I was pretty sure to stop you sooner or later.' A regular phrase to express satisfaction at a successful effort, as Nub. 1301 *ἔμελλόν σ' ἄρα κινήσειν ἐγώ*. So Ach. 347; Vesp. 460.

l. 269. **ὦ παῦε**, 'avast rowing there! shove alongside with the paddle, step out when you've paid your fare.'

l. 271. **ἦ Ξανθίας**; 'is Xanthias there?' or *ἦ Ξανθία*, 'Ho, Xanthias!' He had gone round the lake (sup. 193) and was to await his master at the Withering Stone. Dionysus is obliged to shout, as he cannot see Xanthias in the darkness.

l. 275. **ἔλεγεν**, sc. Heracles; sup. 145 foll.

l. 276. **καὶ νυνί γ' ὁρῶ**. Dionysus looks slily at the spectators when he says he 'still has his eye on the reprobates.' This good humoured abuse of the audience is a standing form of joke, cp. inf. 783; Nub. 1096 foll.; Vesp. 73 foll.

l. 278. **προϊέναι**. Xanthias suggests that it is 'best to move on,' as they are just at the place which Heracles had described as infested with monsters. 'He shall rue it,' cries Dionysus, 'he was exaggerating the horrors to make me afraid, because he knew that I was a man of war, and he was jealous of me.'

l. 282. **γαῦρον**, 'conceited.' The line is parodied from the Philoctetes of Euripides, where Odysseus is reproaching himself for his needless braggadocio in encountering perils; *οὐδὲν γὰρ οὕτω γαῦρον ὡς ἀνὴρ ἔφυ*.

l. 284. **ἄξιόν τι τῆς ὁδοῦ**. Dionysus would like to meet with some adventure worthy of his heroic journey to Hades.

l. 285. **καὶ μήν**, although regularly coming at the beginning of the sentence, still keeps its force here of introducing something for the first time; so inf. 287.

l. 286. **ἐξόπισθε νῦν ἴθι**. Dionysus betrays his innate cowardice at the first alarm, and begs Xanthias to take the post of danger on each occasion.

l. 291. **ἐπ' αὐτὴν ἴω**, 'let me go after her!'

l. 293. **Ἔμπουσα**, the name of a spectre belonging to the train of Hecate, and haunting lonely spots at night. The Empusa seems to have had something in common with the Ghoul and the Vampire; but its main peculiarity was the power of assuming different shapes, like Proteus. So the mother of Aeschines is called 'Empusa' by Demosthenes (18. 130), *ἐκ τοῦ πάντα ποιεῖν καὶ πάσχειν καὶ γίγνεσθαι*.

l. 295. **βολίτινον**. Dionysus is reduced to such abject terror that he accepts as so many new horrors the most ridiculous belongings that Xanthias attributes to the Empusa.

l. 297. **ἱερεῦ**. The priest of Dionysus sat in a conspicuous place in

the theatre; and Dionysus rushes across the stage to get his protection. 'Save me, that I may sit with you at the wine party;' which was given when the acting was over.

l. 298. **οὐ μὴ καλεῖς.** See on sup. 202. Dionysus fears to be addressed in his assumed character of Heracles, who was in ill repute with the powers below: and the name of Dionysus was even worse, as suggesting anything but a hero.

l. 301. **ἴθ' ἥπερ ἔρχει.** It seems that these words must be addressed by Xanthias to Dionysus, 'go on as you are going,' i. e. 'go straight on' without fear. So Lysist. 834 *ὦ πότνι' ἴθ' ὀρθὴν ἥνπερ ἔρχει τὴν ὁδόν.* Nor need we be surprised at the next words **δεῦρο, δεῦρ', ὦ δέσποτα,** if we suppose that Dionysus, too terrified to do as Xanthias tells him, is preparing to run off in the opposite direction.

l. 303. **ὥσπερ Ἡγέλοχος,** sc. **ἔλεγε.** Hegelochus, the protagonist in the Orestes of Euripides, had to repeat the line *ἐκ κυμάτων γὰρ αὖθις αὖ γαλήν'* (i. e. **γαληνά,** 'a calm') *ὁρῶ.* But by some intonation of his voice, probably by not carrying the sound of the **ν** (after elision) on to the **ὁ** in **ὁρῶ,** he made it sound like *γαλῆν* (from *γαλῆ,* 'a weasel'). It is like the old jest about the weasel and the stoat: 'it is so (w)easily distinguished; indeed, it is (s)to(a)tally different.' Such a story is very suggestive of the nicety of Greek pronunciation, and the sharp ears of an Athenian audience. A play called 'Loth' was once being acted in Paris; and an actor declaimed the words *Il a vaincu Loth* in such a way as to sound like '*Il a vingt culottes.*' Instantly one of the audience shouted '*Qu'il en donne à l'auteur!*' and the house was convulsed.

l. 307. **ὠχρίασ'[α].** 'How pale I turned,' says Dionysus, 'when I caught sight of her!' 'Yes,' retorts Xanthias, staring at the jolly red face of the priest (sup. 297) 'and yonder priest showed his fear for you with a crimson flush.' Probably there is an intentional ambiguity in the **ὑπέρ** in composition with the verb, meaning not only 'he reddened on your behalf,' but, 'he reddened even more than you were blanched.'

l. 311. **αἰθέρα.** See on sup. 100. Here Xanthias implies that Euripides with his incongruous phraseology is the cause of all his master's troubles.

l. 315. **πτήξαντες,** 'crouching down,' so as not to be seen by the **Μύσται.** The whole scene is intended to represent the sacred rites of the Eleusinia, and specially the proceedings on the sixth day of the festival (20th of Boedromion); when the statue of Iacchus was borne in the midst of a torch-light procession along the Sacred Road from Athens to Eleusis. Other references are made to certain details of the festival, as e. g. to the customary badinage when the procession reached the bridge over the Cephisus (*γεφυρισμός,* see inf. 416–430); and to the revelry that was kept up through the night (*παννυχίδες* inf. 371). Seeing that

since the occupation of Deceleia the procession along the shore to Eleusis had been discontinued, and the Mysteries conveyed by sea, this representation before an Athenian audience of their national religious festival must have produced a profound effect.

l. 319. ἔφραζε νῷν, sc. Heracles, sup. 154 foll.

l. 320. ὅνπερ Διαγόρας. We know of a Diagoras, a native of Melos, contemporary with Pindar and Simonides, who was a lyric poet and wrote in honour of the Gods. There was also a Diagoras, a student of the Atomistic Philosophy, who went by the name of ὁ ἄθεος, and who poured contempt upon the national Gods of Hellas. The question remains unsolved, whether there were two personages of the same name, or whether Diagoras in his later years abandoned and decried the faith of his earlier life. Aristophanes appears to take him as the type of an atheist; at any rate in Nub. 830, where Socrates is slily identified with him in the phrase Σωκράτης ὁ Μήλιος. It is likely, then, that ὅνπερ Διαγόρας means 'whom Diagoras insults.' The joke consists in the unexpected introduction of a name which must have been as far as possible from everyone's thoughts.

l. 324. πολυτίμοις ἐν ἕδραις. As the under-world is a shadowy reflection of the world above, we may suppose a reference to be made here to the Ἰακχεῖον in the Cerameicus, though ἐνθάδε really = Hades. The 'richly-clustered myrtle wreath laden with berries' was officially worn in the procession by the Priests and Mystae.

l. 327. θιασώτας, as in Eur. Bacch. 549. This chorus sounds like an echo from the play of the *Bacchae*.

l. 334. τιμάν. There is no need to alter this to πομπάν, as Hamaker, or τ' ἐμάν, as Bentley: Trans. 'keeping time with fearless foot to the reckless sportive rite that hath the fullest share of festive joy, the sacred dance kept holy for the hallowed Mystae.' Perhaps ἱεράν is only a gloss upon ἀγνάν, so that we may better read with Kock ἀγνὰν ὁσίοις μετὰ μύσταισι χορείαν. Here τιμάν means the act of worship, as paid to the God, finding its nearer definition in the subsequent χορείαν, which had indeed been already suggested by the use of ἐγκατακρούων (cp. ἐγκρούων inf. 374).

l. 338. προσέπνευσε, impers., 'what a delicious whiff reached me of roast pork!' This would be the flesh of the χοῖροι μυστικαί (Ach. 764), which were sacrificed during the festival.

l. 339. οὔκουν ἀτρέμ' ἴξεις, 'won't you keep quiet, on the chance of getting a bit of sausage?' meaning, 'Do keep quiet, and you shall have a bit.' Or, perhaps, 'Can't you keep quiet even if you do get a whiff of sausage?' But the former interpretation is more likely.

l. 340. ἔγειρε, 'Fan up the flame of the blazing torches; for thou hast come brandishing them in thy hands, O Iacchus, morning-star of

our midnight rite.' This, the reading of almost all the MSS., hails Iacchus as he joins his votaries torch in hand (*ὁ Βακχεὺς δ' ἔχων πυρσώδη φλόγα πεύκας ἐκ νάρθηκος ἀίσσει* Bacch. 145) and cries to him to fan the flame by swinging the torch faster. Most modern editors omit **γὰρ ἥκεις** (*ἥκει* in two MSS.), but without sufficient reason; though no doubt it simplifies the construction greatly.

l. 343. **φέγγεται,** 'is all ablaze.'

l. 347. **ἐτῶν . . ἐνιαυτούς.** Cp. Od. 1. 16 *ἀλλ' ὅτε δὴ ἔτος ἦλθε περιπλομένων ἐνιαυτῶν*, where *ἔτος* is the definite date, reached by sundry revolutions of *ἐνιαυτοί* = periods of twelve-months. 'The lengthy periods of ancient years.' But the parallel is not close, as in Homer *ἐνιαυτῶν* is a gen. absol. Cp. Propert. 1. 417 *formosi temporis aetas.*

l. 349. **τιμᾶς,** as sup. 334, 'sacred service.'

l. 351. **προβάδην,** 'lead forth, O blessed one, with stately step to the flowery marish-floor (sc. *Λίμναι*) our youths to join the dance.'

l. 354. As Kock remarks, these anapaests are not pronounced by the whole Chorus, but by the Leader, who represents the hierophant in the sacred procession. The words **ὑμεῖς,** etc. (inf. 370) are addressed by him to the *χορευταί.*

ἐξίστασθαι, 'withdraw himself from:' as Soph. Aj. 672 *ἐξίσταται δὲ νυκτὸς αἰανῆς κύκλος | τῇ λευκοπώλῳ φέγγος ἡμέρᾳ φλέγειν.* Cp. the Lat. formula, '*procul, o procul este, profani.*'

l. 356. **Μουσῶν** reads like a surprise for **Μυστῶν,** and serves to show that the sacred rites of Poetry rather than of Religion form the real subject of the scene.

Join **ἐχόρευσεν** (as well as **εἶδεν**) with **ὄργια,** the accus. being analogous to such uses as *Ὀλύμπια νικᾶν.* Cp. *χορεύειν Φοῖβον* Pind. Isthm. 1. 7.

l. 357. **Κρατίνου.** To be 'initiated into the mysteries of the bull-eating Cratinus' is, similarly, a surprise for some phrase referring to the 'mysteries of Demeter.' The word **ταυροφάγος** is obscure. It may either be an epithet transferred to the votary from Dionysus himself, who had a wild and savage side to his character: or it may be applied to Cratinus in the sense of 'headstrong,' 'reckless;' just as in Eq. 526 foll. he is described as a torrent sweeping the plain. Possibly the 'eating of bulls' may be supposed to have given a savage spirit, as the eating of garlic (cp. Acharn. 166) made the Odomanti warlike. Cp. *ὠμοφάγον χάριν* Bacch. 139.

l. 358. **ἢ βωμολόχοις.** 'or takes pleasure in scurrilous utterances, when they play their part out of due season.' There is a time for all things, even for scurrility: but there is no excuse for exhibiting it at the wrong time. **Τοῦτο ποιοῦσιν** means *βωμόλοχόν τι εἰποῦσιν,* as, perhaps, sup. 168 *ἐπὶ τοῦτ' ἔρχεται,* where see note.

l. 359. **στάσιν,** not so much 'insurrection' as 'party strife.'

l. 361. ἄρχων, 'captain over,' to harmonise with the naval metaphor in χειμαζομένης = 'storm-tossed.'

l. 362. τἀπόρρητ', 'things contraband of war;' like the *ζωμεύματα* Eq. 279 foll. Aegina, from its position in relation to Athens and the Peloponnese, would serve as an *entrepôt* for such illegal trade. We know nothing more of Θωρυκίων than that he was a 'scurvy 5 per cent. tax-gatherer.' The εἰκοστή = $\frac{1}{20}$, i. e. 5 per cent., was a tax on all imports and exports, levied, subsequently to 413, by the Athenians on their tributaries instead of the ordinary *φόρος* Thuc. 7. 28.

l. 364. ἀσκώματα (Ach. 97) seem to have been the leather linings to rowlocks; or else 'flaps' or 'fenders' of leather just below the oar-hole, which tallies better with the passage in the Acharn., where the *ἄσκωμα* is compared to the Persian beard hanging over the chin.

Ἐπίδαυρος, on the coast of Argolis, was just opposite to Aegina.

l. 366. Ἑκάταια were small shrines and images of Hecate put up in the streets, and at the cross-ways. The man who is said to have 'befouled' (κατατιλᾷ) these is the Κινησίας of sup. 153; and what made his impiety and hypocrisy grosser was that all the while he was writing hymns to be 'sung in accompaniment' (ὑπᾴδειν, 'to accompany') to the cyclic choruses. κυκλίοισι refers especially to dithyrambic as distinct from tragic choruses (*τετράγωνοι*).

l. 367. ῥήτωρ ὤν. The Schol. says that Agyrrhius (and Archinus, but this is unlikely) 'pared away' (ἀποτρώγειν) the stipend paid to dramatic authors and actors (the Schol. says, *κωμῳδῶν*), because he had been ridiculed on the stage. It is hardly likely that ῥήτωρ ὤν means merely 'in the capacity of a public speaker;' i. e. bringing forward some motion to promote national economy: doubtless we should render 'though he was a public speaker,' and might have been expected to support rather than to starve the poets. The latter explanation is required by the εἶτα.

l. 370. ὑμεῖς, addressed by the Hierophant to the *χορευταί*.

l. 371. καὶ παννυχίδας, if this, the MS. reading, be retained, we must take it with ἀνεγείρετε, *per zeugma*, in the sense of 'keep up.' Meineke's emendation *κατὰ* παννυχίδας makes it simpler.

l. 372. The slow beat of the spondaic measure introduces the stately march of the Chorus. Such a processional hymn was called *προσόδιον* Av. 854.

l. 374. ἐγκρούων, see on sup. 334. The 'mockery' and 'ribaldry' were distinctive features of the festival.

l. 377. ἠρίστηται (ἀριστάω) means, according to the Schol. *ἄριστον γεγένηται τῆς τελετῆς* = 'we have broken our fast.' But the time of day, accurately speaking, is nightfall, and the Mystae appear to have kept a strict fast: so that many editors accept Meineke's conjecture, ἠγίστευται,

'the purification has been fully done.' Brunck's emendation, ἠρίστευται, is supposed to mean 'there has been enough of prowess in war;' now, they want peace. But arrangements in Hades cannot be ruled by usages in the upper world; and the savour of pork that greeted the nostrils of Xanthias suggests that there may have been a halt for light refreshments, which might fairly be called *ἄριστον*, at any hour of the day or night.

l. 378. ἔμβα, see on sup. 35, 'step forward.' χὤπως ἀρεῖς, 'and see that you extol.' The long ᾱ shows that the form must be referred not to *αἴρω* but *ἀείρω*, so that ἆρῶ will be a contracted form of *ἀερῶ*. The MSS. give *αἴρεις, αἰρεῖς*, and *αἴρῃς*.

l. 380. Σώτειραν, i. e. Persephone, called *Κόρη Σώτειρα* on coins of Cyzicus.

l. 381. ἐς τὰς ὥρας = 'for all time to come,' as in Nub. 562.

l. 382. Join ἑτέραν ὕμνων ἰδέαν κελαδεῖτε, like *κελαδεῖν ὕμνον* Pind. Nem. 4. 26. Perhaps we might take ἰδέαν as an adverbial accusative, 'by way of a different kind of hymn,' so as to leave βασίλειαν as object to κελαδεῖτε: but it is simpler to take it with ἐπικοσμοῦντες.

καί με . . παῖσαι, 'and grant that I may sport.' For the infinitive used in the expression of a wish see on sup. 169, and cp. Ach. 247 *ὦ Διόνυσε δέσποτα . . τήνδε τὴν πομπὴν ἐμέ . . ἀγαγεῖν τυχηρῶς*. Here the Chorus let the truth slip out that they are not only a procession of Mystae, but the actual Chorus of the play; so they very naturally express the wish that they may 'win the day and be decked with the victor's ribbon' (νικήσαντα ταινιοῦσθαι). Cp. Thuc. 4. 131 *οἱ Σκιωναῖοι τὸν Βρασίδαν δημοσίᾳ μὲν χρυσῷ στεφάνῳ ἀνέδησαν . . ἰδίᾳ δὲ ἐταινίουν καὶ προσήρχοντο ὥσπερ ἀθλητῇ*.

l. 395. ὡραῖον. So Dryden, 'Bacchus . . ever fair and ever young;' Catull. 64. 251 'florens Iacchus;' Ov. Met. 4. 17 'tu puer aeternus, tu formosissimus.'

l. 397. μέλος, the reading of all the MSS. It can only mean that Iacchus 'chooses the music;' lit. 'having discovered the sweetest song to be sung at the feast.' Meineke's emendation τέλος is very probable; cp. the Homeric phrases *τέλος θανάτοιο, γάμοιο*, etc.; and Aesch. Frag. 373 *ἔφριξ' ἔρωτι τοῦδε μυστικοῦ τέλους*.

l. 401. ἄνευ πόνου, the weariness of the long way was beguiled by the music and festivity.

l. 404. κατεσχίσω (aor. med. 2 pers. *κατασχίζω*) μέν. No doubt there was plenty of rough play enjoyed, and personal liberties taken, during the procession (ἀκόλαστος, φιλοπαίγμων τιμά sup. 331); and thus ragged garments and half-worn shoes were the fashion, so as to save one's better clothes. 'It was thou that didst set the fashion of torn sandal and ragged cloak that we might have our fun with cheapness; and thou didst find means for our sporting and dancing without serious

loss.' As the next lines show, a girl joins in the procession with only a smock, and this so much torn as to leave the bosom bare. For **κατεσχίσω μέν** Kock ingeniously reads *κατασχισάμενος* and *ἐξεῦρες*.

l. 414. **φιλακόλουθός εἰμι καί.** After these words the MSS. insert *μετ' αὐτῆς*, which is probably a gloss suggested by **παίζειν**, as though it must mean sporting with the *συμπαιστρία*. These two lines are spoken 'aside,' for Dionysus and Xanthias (315) are concealing themselves as the procession passes.

l. 416. **βούλεσθε δή.** Here follows an imitation of the regular *γεφυρισμός* sup. 316.

l. 417. **Ἀρχέδημος** (inf. 588) was a demagogue who began the prosecution of the generals after the battle of Arginusae by impeaching Erasinides (see on inf. 1195). The point of attack against Archedemus here is that he was enrolled among the *φράτερες* by corrupt means, quite late in life (being an alien, as the poet assumes) instead of in infancy, as was usually the case. Cp. Av. 764 *εἰ δὲ δοῦλός ἐστι καὶ Κὰρ ὥσπερ Ἐξηκεστίδης, | φυσάτω πάππους παρ' ἡμῖν, καὶ φανοῦνται φράτερες.* The metaphor is from children cutting their second teeth, which they would naturally do when seven years old. Cp. Solon, 25. 3 *παῖς μὲν ἄνηβος ἐὰν ἔτι νήπιος ἕρκος ὀδόντων | φύσας ἐκβάλλει πρῶτον ἐν ἕπτ' ἔτεσιν.* So **ἔφυσε** here with **φράτερας**, put as a surprise for *φραστῆρας* (*ὄδοντας*) = 'the teeth *that tell* the age.' Archedemus 'had been seven years at it, and yet had not *got a set*—of clansmen.'

l. 420. **ἐν τοῖς ἄνω νεκροῖσιν.** From the point of view of the dwellers in Hades, the upper world is the world of the dead; the lower, the world of life. The poet may be thinking of the Euripidean paradox (quoted inf. 1477) *τίς δ' οἶδεν εἰ τὸ ζῆν μέν ἐστι κατθανεῖν, τὸ κατθανεῖν δὲ ζῆν*; But there may be an allusion to the circumstances of the battle of Arginusae, with which Archedemus had concerned himself.

l. 421. **τὰ πρῶτα,** 'the prime.' Cp. Eur. Med. 917 *οἶμαι γὰρ ὑμᾶς τῆσδε γῆς Κορινθίας | τὰ πρῶτ' ἔσεσθαι.*

l. 431. **ἔχοιτ' ἂν οὖν.** Here Dionysus and Xanthias step forward and accost the Chorus.

l. 437. **αἴροι' ἄν,** 'you may take up your load again.'

l. 439. **Διὸς Κόρινθος.** The Corinthians are said to have been never tired of vaunting their descent from Zeus; so that **Διὸς Κόρινθος**, 'Corinthus, son of Zeus,' became a synonym for any 'damnable iteration' (Pind. Nem. 7. 104); such as Xanthias felt the repeated order to be—to take up the bedding. Other allusions may lurk in the words; as, e. g. the *κόρεις* (bugs) infesting the blankets (Nub. 709 *ἐκ σκίμποδος δάκνουσί μ' οἱ Κορίνθιοι*); or, as Kock suggests, the trade-mark or stamp on blankets of true Corinthian manufacture.

l. 441. **κύκλος**, 'the enclosure,' called *περίβολος*, surrounding the *τέμενος*, *ἄλσος*, etc.

l. 451. **καλλιχορώτατον**. The epithet contains a reference to the Καλλίχορον *φρέαρ*, lying to the N. of Demeter's temple at Eleusis; and an emphasis is thrown on the second element in the compound adjective, to justify the use of **ξυνάγουσιν**, properly used with *χορόν*, in the sense of 'weaving the dance.'

l. 457. **διήγομεν**, sc. when we were in the upper world. This 'hospitality to strangers' was especially an Athenian characteristic, in marked distinction to the Spartan *ξενηλασία*. The meaning of **ἰδιώτας** is fixed by the contrasted *ξένους* as = 'citizens.'

l. 461. Dionysus wants to know the particular fashion of knocking at doors current among the inhabitants of the lower world (**οὐπιχώριοι**).

l. 462. **οὐ μὴ διατρίψεις**, 'don't delay' (see on sup. 202), 'but do have a try at the door.' So *ἐμπύρων ἐγευόμην* Soph. Ant. 1005.

l. 463. **σχῆμα καὶ λῆμα**, a verbal jingle; 'showing both fashion and passion' or 'fire and attire' in the style of Heracles.

l. 466. **ὦ μιαρέ**. With the passionate repetition cp. Hamlet, Act 1. sc. v, 'O villain, villain, smiling, damned villain!'

l. 468. **ἀπῆξας** (*ἀπαΐσσω*), 'didst rush forth throttling him, and didst sneak off and get clear away with him in thy grasp, the dog, I mean, which I had to look after. But now thou art caught round the waist.'

ἔχεσθαι μέσος is a regular phrase of wrestling, as in Nub. 1047 *εὐθὺς γάρ σ' ἔχω μέσον | λαβὼν ἄφυκτον*. The verbs and participles are crowded together to express the furious energy of Aeacus' accusation.

l. 470. **μελανοκάρδιος**. The 'solid black rock' of Styx is transferred to the lower world from the scenery of the Arcadian Nonacris, where the waters of the Styx fall from a gloomy rock into a black basin below.

l. 472. **περίδρομοι**. The 'prowling hounds' are the Furies; called, Soph. El. 1388 *μετάδρομοι . . πανουργημάτων ἄφυκτοι κύνες*.

l. 475. **μύραινα**, 'lamprey;' a voracious fish, one of the *ἰχθύες ὠμησταί* Il. 24. 82. The *μύραινα* of the markets was esteemed dainty food: but the *μύραινα* of the poets was a venomous beast, a hybrid between the lamprey and the viper. Cp. Aesch. Choeph. 994 *μύραινά γ' εἴτ' ἔχιδν' ἔφυ*. The epithet **Ταρτησία** has a terrible sound, from its resemblance to *Τάρταρος*. But it veils a jest; for the Tartesian lamprey was esteemed a great delicacy. Similarly the **Γοργόνες** are put in a ridiculous light by being connected with Tithras, a dême of the *Αἰγηὶς φυλή*. So a Londoner might speak of 'Harpies of Blackwall.'

l. 478. **ἐφ' ἅς**, 'to fetch whom (sup. 69) I will rush with racing speed.' The fun of the whole passage lies in its exaggeration of tragic

declamation. We may compare it with Apollo's menacing dismissal of the Furies. (Aesch. Eum. 179 foll.)

l. 480. **οὐκ ἀναστήσει.** Dionysus has slipped to the ground in an agony of terror, and cries 'I'm fainting' (ὡρακιῶ). He asks to have a sponge of cold water applied to his heart to relieve the palpitation. But as his terror has given him an uneasy feeling in the bowels, he involuntarily claps the sponge low down on the belly. Notice the Homeric form **οἶσε**, an aor. imperat. s. v. *οἴω* (*φέρω*).

l. 494. **ληματιᾷς**, 'you are in plucky mood.' Aristophanes is fond of the desiderative verbs in *-άω*, as *σιβυλλιᾶν* Eq. 61; *μαθητιᾶν* Nub. 183; *κλαυσιᾶν* Plut. 1099; *σκοτοδινιᾶν* Ach. 1219. Add *τομᾶν* from Soph. Aj. 582; *θανατᾶν* Plat. Phaed. 64 B; *στρατηγιᾶν* Xen. Anab. 7. 1. A v. l. in the Schol. is *ληματίας*, a noun of the same form as *φρονηματίας* (Xen. Ages. 1. 24), *κοππατίας*, etc. If this be read, the word would be parallel to **ἀνδρεῖος**.

l. 498. **αὖτ'** (sc. *αὐτά*), the *ῥύπαλον* and *λεοντῆ*. For **οὐ γὰρ ἀλλὰ** see on sup. 58.

l. 501. **οὐκ Μελίτης.** Heracles had a temple in the Attic dême Melite; in allusion to which his title would be *ὁ ἐν Μελίτῃ Ἡρακλῆς*. But by way of preparation for a joke against Callias (alluded to in a passage omitted from our text, ll. 428 foll.), who belonged to the same dême of Melite, he alters **ὁ ἐν Μελίτῃ**, the proper designation of a localised god or hero, to **ὁ ἐκ Μελίτης**, the ordinary phrase to express the birth-place or dwelling-place of a man. He completes his joke with the crushing word **μαστιγίας**, 'gaol-bird.' Callias, spoken of as the 'evil genius' of his family (*ἀλιτήριος*), was a worthless spendthrift and debauchee, vain and empty headed.

l. 505. **ἥψε** (*ἕψω*), 'set boiling two or three pots of porridge of split-peas.' **κατερικτά** (*κατερείκω*) properly means 'bruised' or 'crushed.' Heracles seems to have cared at least as much for the quantity as the quality of his food.

l. 508. **κάλλιστ', ἐπαινῶ**, 'no, thank you; I am much obliged.' **Καλῶς** (inf. 512, 888), is the regular word to express 'declined with thanks;' like the use of *benigne* in Latin (Hor. Ep. 1. 7. 16, 62). The diphthong **οὐ** makes a synizesis with the final *ω* of **Ἀπόλλω**. So **περιόψομάπελθόντ'** (*περιόψομαι*) is a crasis. Trans. 'I will not suffer you to go;' lit. 'I will not look coolly on at your departure.' Cp. inf. 1476; Nub. 124 *ἀλλ' οὔ περιόψεταί μ' ὁ θεῖος Μεγακλέης ἀνίππου*.

l. 510. **ἀνέβραττεν**, sc. *ἡ θεός*.

l. 511. **κῷνον**, i. e. *καὶ οἶνον*, as *κᾠκίαν* (*καὶ οἰκίαν*) Thesm. 349.

l. 512. **ἔχων**, see on sup. 202, cp. inf. 524.

l. 515. **ἕτεραι**, 'besides;' following the common idiomatic use of **ἄλλος**.

l. 518. **ἀφαιρεῖν**, 'to pull off the spit,' or 'take away from the fire.' Cp. Ach. 1119 *σὺ δ' ἀφελὼν δεῦρο τὴν χυρδὴν φέρε.*

l. 519. **πρώτιστα**, 'first and foremost.' Xanthias forgets his hostess and everything else, at the first mention of *ὀρχηστρίδες.*

l. 520. **αὐτός.** A word of dignity and position. So the *μαθητής* describes Socrates as *αὐτός* (Nub. 219), reminding us of the dictum of the Pythagoreans, *αὐτὸς ἔφα.* Here Xanthias is posing as 'the master,' 'the gentleman,' while Dionysus is hailed as *ὁ παῖς.* Cp. the Lat. use of *ipse*, to denote the master of the house, or the emperor.

l. 522. **οὔ τί που σπουδὴν ποιεῖ**, 'you don't mean that you look upon it as earnest, do you?' So (526) **οὐ δή που διανοεῖ.**

l. 523. **ἐνεσκεύασα**, 'I dressed you up as.' The word used when Dicaeopolis dresses himself up as Telephus, in Acharn. 384.

l. 527. **οὐ τάχ' ἀλλ' ἤδη**, 'it isn't a case of by and by, I am setting about it already.'

l. 528. **μαρτύρομαι.** 'I protest against this.' Like Lat. *antestari*, the word properly means 'to summon witnesses to one's side.' So in Nub. 1222, when Ameinias protests against the use of the whip. Here **ἐπιτρέπω** means 'I entrust my case to;' as *ἐπιτρέπειν δικαστῇ* Thuc. 4. 83.

l. 529. **ποίοις θεοῖς.** This is not a question for information, asking 'to what gods will you entrust it?' but it means 'what sort of gods will you find for your purpose—none!' The force really is 'gods—forsooth!'

l. 531. **ἀλκμήνης**, i. e. 'the son of Alcmena,' sc. Heracles. The order of the words in the sentence is **οὐκ ἀνόητον δὲ καὶ κενόν [ἐστι] προσδοκῆσαί σε ὡς**, etc.

l. 532. **ἔχ' αὖτ'**, sc. the dress of Heracles. **ἀμέλει, καλῶς**, 'very well, it's all right.'

l. 533. **πρὸς ἀνδρός**, 'characteristic of a man;' as *πρὸς ἰατροῦ σοφοῦ* Soph. Aj. 581.

l. 535. **περιπλευκότος.** A sort of Odysseus, who has 'roamed about the world.' But the word is used with special reference to the following metaphor, **μετακυλίνδειν . . τοῖχον**, 'to shift oneself towards the comfortable side of the ship;' sc. to the one which is well out of the water, in the storm. It is a proverb with a similar meaning to 'feathering one's own nest.' The Schol. quotes from the Alcmena of Euripides, *οὐ γάρ ποτ' εἴων Σθένελον εἰς τὸν εὐτυχῆ | χωροῦντα τοῖχον τῆς δίκης σ' ἀποστερεῖν.*

l. 538. **γεγραμμένην ἑστάναι.** The words contain a hint of the stiffness and want of life in Greek pictures. We may say 'to stand like a graven image,' as a description of helpless immoveability. But the feeling is more like the vulgar phrase, 'standing like a stuck pig.'

l. 540. Theramenes, the typical political 'trimmer,' whose way was always to take 'the comfortable berth,' had the nickname of *κόθορνος*, or 'loose boot,' which fitted either foot equally well (Xen. Hell. 2. 3. 31).

l. 552. **κακὸν ἥκει τινι**, 'there 's trouble come upon some one.' Xanthias means that on Dionysus will be visited the late escapades of Heracles in the *πανδοκεῖον*.

l. 554. **ἀνημιωβολιαῖα**, the reading of the Rav. MS. etc.; some other MSS. give *ἀνημιωβολιμαῖα*. Most modern edd. adopt *ἀν' ἡμιωβολιαῖα* as divided by Kuster. But it is difficult to see how the distributive force of *ἀνά* could be expressed with an adj. signifying 'worth half an obol;' unless we supply *κρέα*, and render 'in bits worth half an obol each;' i. e. 'bit by bit.' It is better to adopt the MS. reading and to take *ἀνημιωβολιαῖα* as a word formed directly from the phrase *ἀν' ἡμιωβόλιον*.

l. 557. **κοθόρνους** (sup. 46). The woman suspects that the loose-boot is a disguise; as it is out of keeping with the regular club and lion-skin of Heracles.

l. 559. **τάλαν**, 'my poor girl!' The masc. gender applied to a woman, as in Thesm. 1038; Lysist. 102; Eccl. 124. But, perhaps, it is neut. = 'poor thing!' Or *τάλαν* may = 'wretch,' as in Od. 19. 68.

l. 560. **αὐτοῖς τοῖς ταλάροις**, 'baskets and all' (sup. 226). *πλεκτοὶ τάλαροι*, wicker baskets or strainers, are part of the rustic furniture of the Cyclops, Od. 9. 247.

l. 562. **ἔβλεψε δριμύ**. This is the sharp, menacing look, described as 'a mustard-glance,' *ἔβλεψε νᾶπυ* Eq. 631.

l. 564. **οὗτος ὁ τρόπος**, sc. of eating and not paying.

l. 565. **μαίνεσθαι δοκῶν**, 'pretending to be mad.' For this use of *δοκεῖν* cp. Eur. Med. 67 *ἥκουσά του λέγοντος οὐ δοκῶν κλύειν*, Alcman. 76 *ὀρέων μὲν οὔδὲν δοκέων δέ*.

l. 566. **κατῆλιψ**, a word of doubtful etymology, is something in the way of a 'dais;' or, perhaps, an 'upper story' including the ladder leading thereto.

l. 567. **ἐξᾴξας γε** (*ἀΐσσω*). The participle describes the style of **ᾤχετ'**, 'he went off with a sudden rush, taking away with him the mats (that lay on the floor).'

l. 568. **ἐχρῆν**, 'it's high time.' Like Lat. *tempus erat*.

l. 569. **τὸν προστάτην**. Cleon (d. 422) and Hyperbolus (d. 411) are represented as resuming in the lower world the duties and habits of demagogues; following the Homeric account of Minos, who *θεμιστεύει νεκύεσσι* (Od. 11. 569), as he did in life for the living. The *πανδοκευτρίαι* belonged to the grade of *μέτοικοι*, and so required the services of a patron.

l. 571. **φάρυγξ**, 'glutton,' 'gormandizer.' Like Lat. *gula*.

l. 574. **βάραθρον**, a deep gulf in the dême of **Κειριάδαι**, behind the Acropolis, into which criminals were thrown (Nub. 1449; Eq. 1363) There was a similar gulf at Sparta called **Καιάδας** (Thuc. 1. 134), used for a similar purpose.

l. 576. **κατέσπασας**, 'didst bolt.' So **αὐτὸς δ' ἐκείνου τριπλάσιον κατέσπακας** Eq. 718; cp. Pax 970.

l. 577. **ἐπί**, see on sup. 69.

l. 578. **ἐκπηνιεῖται**, 'will wind out;' 'worm out.' For the metaphor cp. **τολυπεύειν** and **ἐκτολυπεύειν**. **προσκαλούμενος**, the technical word of 'citing' any one to appear in court. So **ὕβρεως προσκαλεῖσθαι** Vesp. 1417.

l. 580. **τὸν νοῦν**, 'the meaning' of this wheedling address.

l. 581. **μηδαμῶς**, sc. **τοῦτο εἴπῃς**.

l. 584. **αὐτό**, sc. **τὸ θυμοῦσθαι**. Cp. **τοῦτο** sup. 358.

l. 588. **Ἀρχέδημος**. The mention of the 'purblind' Archedemus (sup. 417), as a sharer in the curse, comes in as a surprise, merely to raise a laugh by the unexpected bathos.

l. 589. **κἀπὶ τούτοις λαμβάνω**, 'and on these terms I assume the character.' Cp. **στολὴν λαμβάνειν** inf.

l. 592. **ἐξ ἀρχῆς πάλιν**. There is uncertainty about the punctuation. Fritzsche joins **ἐξ ἀρχῆς πάλιν** (*rursus denuo*) and takes the words with **εἴληφας**. Or we may couple them with **ἀνανεάζειν**, 'to renew your youth once more.' Or a comma may be placed after **ἐξ ἀρχῆς**, which will go with **εἶχες**, leaving **πάλιν** to **ἀνανεάζειν**. This seems simplest.

πρὸς τὸ σοβαρόν, 'to vehement action.' This reading is restored by Meineke from the Schol. to Rav. MS. There is a lacuna in the MSS. after **ἀνανεάζειν**.

l. 594. **τὸ δεινόν**, 'that terrible glance.' Sup. 499.

l. 595. **κἀκβαλεῖς τι μαλθακόν**, 'shalt let drop any expression of cowardice.' Cp. Od. 4. 403; Hdt. 6. 69, which show that **ἐκβαλεῖν ἔπος** is a regular phrase for letting some word escape you that would have been better left unsaid.

l. 599. **ἢν χρηστὸν ᾖ τι**, 'if any good chance turn up.' **τοῦτο** refers back to **χρηστόν τι**.

l. 601. **εὖ οἶδ' ὅτι** has passed so completely into an idiomatic phrase that it is used, although **ὅτι** has been already introduced into the construction. So, sometimes, **δηλονότι**.

l. 603. **ἀνδρεῖον τὸ λῆμα**, 'gallant in my spirit.'

l. 604. **ὀρίγανον**, 'marjoram;' a pungent herb. See on sup. 562, and cp. Ach. 254 **βλέπουσα θυμβροφάγον**.

l. 605. **δεῖν δ' ἔοικεν**, 'it looks as if there was need for it;' sc. for a spirit of gallantry.

l. 606. **ψόφον**. The house-door, in Greek usage, opened outwards;

so that it was customary for any one coming out, to knock or rattle at the door (*ψοφεῖν* as distinguished from *κύπτειν* and *κρούειν*); lest any passer by might be struck unawares.

l. 607. **ἀνύετον.** The number shows that Aeacus is, at first, accompanied by two slaves. Afterwards three others, whose names are probably Scythian, with allusion to the *τοξόται* at Athens, come forward.

l. 610. **τύπτειν τουτονί.** The sense seems to require that *τουτονί* should be the subject to *τύπτειν*. Dionysus asks, 'Now! isn't it a shame that this fellow should deal blows' (for Xanthias was showing fight most courageously), 'when he actually (*πρός*, lit. 'besides') is a purloiner of what doesn't belong to him?' Not ashamed of being a dog-stealer, he is playing the bully as well. Aeacus answers, 'Don't say *a shame*, but something quite monstrous!' (see sup. 103). 'Yes,' says Dionysus, 'quite brutal and shameful.' Editors assign differently ll. 611, 612, to Dionysus, Aeacus, or Xanthias. It seems simplest to give them only to Aeacus and Dionysus; and to consider that the latter is doing his best to make matters unpleasant for Xanthias. Others, accepting *τουτονί* as the object of *τύπτειν*, take the words of Dionysus as a sort of ironical apology for Xanthias, which 'provokes the caper that it seems to chide.' 'Isn't it hard to beat the poor fellow, who after all is only stealing what doesn't belong to him?' The last clause, with its mock emphasis upon *πρὸς τἀλλότρια* (as if it was possible to steal anything but what belonged to some one else!), has the effect of exasperating the angry feeling against Xanthias.

l. 615. **πρᾶγμα γενναῖον,** 'a very handsome offer.' By this *πρόσκλησις ἐς βάσανον* Xanthias cleverly turns the tables on Dionysus.

l. 618. **ἐν κλίμακι δήσας,** 'making a spread-eagle of him.' The *κλῖμαξ*, like our 'triangles,' was used for tying up the culprit, for the purpose of flogging.

l. 621. **πλίνθους ἐπιτιθείς.** This loading of the chest is a particular form of the 'peine forte et dure,' practised in feudal times.

πράσῳ. It appears that masters who offered their slaves for torture, could claim exceptions, so as to bar such extreme punishments as might make the slave permanently unserviceable. Here Xanthias bars nothing except whips of tender green leek, which would not hurt at all. Nor will he claim the regular compensation (*τἀργύριον*), if his slave be damaged.

l. 625. **οὕτω,** i. e. 'on these free terms.'

l. 626. **αὐτοῦ μὲν οὖν.** The answer to the suggestion in *ἀπαγαγών*. 'Nay! let us have it here on the spot.'

l. 628. **τινί,** i.e. 'to anyone whom it may concern.'

l. 630. **αἰτιῶ** (*αἰτιάου*), 'blame yourself.' You will only have yourself to thank for it, after this warning.

l. 632. **φήμ' ἐγώ**, 'I answer Yes' = of course I heard.

l. 638. **προτιμήσαντά τι**, 'caring aught about it.' So *εἰρήνη δ' ὅπως | ἔσται προτιμῶσ' οὐδέν* Acharn. 27; *οὐ προτιμῶν ἔθυσεν αὐτοῦ παῖδα* Agam. 1415.

l. 643. **πληγὴν παρὰ πληγήν**, supply *πλῆξας*, 'hitting each man blow for blow.' For **παρά** in the sense of 'parallel,' 'corresponding' cp. *ἦμαρ παρ' ἡμέραν*.

l. 644. **ἰδού**, 'there you are!' Xanthias is all stripped and ready.

ὑποκινήσαντα, 'wincing;' used intransitively, as in Hdt. 5. 106 *οὐδεμία πόλις ὑπεκίνησε*. Then follows a blow; and then a pause, that ought to have been filled up with a cry of pain. But Xanthias remains silent and unconcerned, so that Aeacus has to assure them that he has already dealt the blow. 'Nay, I don't fancy you have,' says Xanthias. Then Aeacus crosses over to Dionysus, and informs him that he is about to strike him; and the blow descends. But Dionysus takes no notice of it, and asks 'when the announcement is coming off.'

l 647. **οὐκ ἔπταρον**, 'that I did not sneeze.' As one might do if tickled with a feather or a straw. Cp. *τὴν ῥῖνα κνήσας ἔπταρε* Plat. Symp. 185 E.

l. 648. **οὔκουν ἀνύσεις τι**, 'do look sharp about it!' Lit. 'Will you not use some despatch?' So says Xanthias, pretending that he has not felt the second blow; or, rather, that it has not been dealt. But, in spite of his nonchalance, a sudden cry of pain or vexation, 'tut,' 'tut,' (*ἀτταταῖ*) is forced from him, which he cleverly construes into an expression of annoyance that the festival in honour of Heracles (whose character he has assumed) is not taking place at its due time. Diomeïa was an Attic dême, where there was a Heracleum. Many of the national and local festivals had fallen into disuse during the war.

l. 653. **ἰοὺ ἰού**, 'Hollo! Hollo!' This cry can express equally well joyful surprise (Nub. 1170; Eq. 1096; Aesch. Ag. 25) or pain (Soph. O. T. 1071, etc.). Dionysus avails himself of the ambiguity, and interprets his cry as one of delight at seeing a cavalcade of knights ride by. But he has also to explain away the tears now running down his cheeks, which he does by declaring that he smells onions.

l. 654. **τί δῆτα κλάεις**; Aeacus rejects this explanation: and says, sneeringly, 'O yes! *for of course* (**ἐπεί**) you don't care about the flogging!' 'No,' answers Dionysus, 'it's no matter to me.' Kock quotes Plato, Gorg. 474 B *ἐγὼ δὲ ἀνθρώπων οὐδένα οἶμαι τὸ ἀδικεῖν τοῦ ἀδικεῖσθαι κάκιον ἡγεῖσθαι. ἐπεὶ σὺ δέξαιο ἂν μᾶλλον ἀδικεῖσθαι ἢ ἀδικεῖν*;

l. 657. **τὴν ἄκανθαν**. He pretends that a thorn has stuck in his flesh; and he asks Aeacus to pull it out. Quite puzzled, Aeacus cries impatiently, 'What's the meaning of all this?' (**τί τὸ πρᾶγμα τουτί**;)

l. 659. **Ἄπολλον . . ὅς.** He cleverly converts an appeal to *Ἀπόλλων ἀποτρόπαιος* into a quotation which he was 'trying to recall.' The Schol. states that the quotation is from the iambographer Ananias and not from Hipponax, and suggests that Dionysus is made to misquote in his flurry.

l. 661. **ἀνεμιμνησκόμην.** The force of the tense, 'was trying to recall,' is an excuse for the hesitation after the word **Ἄπολλον.**

l. 662. **οὐδὲν ποιεῖς,** 'Yes, you are producing no effect: do dust his sides for him.' 'No, certainly I am producing no effect' (**μὰ τὸν Δί',** sc *οὐδὲν ποιῶ*). But now we will make a change and shift the blows from back to front.

l. 664. **Πόσειδον . . ὃς Αἰγαίου πρῶνας.** This, the reading of the MSS., has no grammatical construction, unless we supply **ἔχεις** from the former quotation (sup. 659). Scaliger suggested *πρωνός*, which many editors follow. The whole line is adapted from the Laocoon of Sophocles, quoted by the Schol. There seems no reason to suspect the passage, because it interrupts the metre, seeing that it is wrung from a man in pain. But Kock would save the trimeter by retaining only **ἁλὸς ἐν βένθεσιν** after **ἤλγησέν τις,** considering that the rest has crept into the text from a marginal gloss. Anyhow, we should expect *ἁλὸς ἐν βένθεσιν* to precede the clause **ὃς Αἰγαίου . . μέδεις.**

l. 671. **γνώσεται.** Cp. Od. 5. 79 *οὐ γάρ τ' ἀγνῶτες θεοὶ ἀλλήλοισι πέλονται | ἀθάνατοι, οὐδ' εἴ τις ἀπόπροθι δώματα ναίει.*

l. 677. **σοφίαι,** 'learned professions,' 'embodiments of wisdom,' as represented in the Athenian audience. This with a touch of irony. Cp. *σοφίαι μὲν αἰπειναί* Pind. Olymp. 9. 107.

l. 678. **φιλοτιμότεραι,** 'with more honourable ambition than Cleophon.' This man succeeded Hyperbolus, who had been banished from the city, in his character of a turbulent demagogue. He was persistent in his opposition to the oligarchical party; and bitterly resisted all efforts for bringing the war to an end. Three times he prevented a peace being made with Sparta, after the battles of Cyzicus (410); Arginusae (406); and Aegospotami (405); respectively. His fighting propensities are alluded to sup. 359 and in the concluding lines of the play. But the favourite point of attack against him (as in the present passage) was his Thracian origin (so inf. 1533 *πατρίοις ἐν ἀρούραις*).

ἐφ' οὗ δὴ χείλεσιν, 'on whose lips of mongrel speech' (*ἀμφίλαλος*, not as L. and S. 'garrulous,' but *bilinguis*, alluding to the mixture of Thracian dialect with Attic. Cp. *ἀμφικέφαλος, ἀμφίβιος, ἀμφίθηκτος*), 'raves horribly a Thracian swallow, perching on her barbarian leaf.' Commentators endeavour to reduce these words to reasonable sense, by such alterations as *ὑποβάρβαρον . . κέλαδον*, or *ὀπὶ βάρβαρον ἡδομένη πίτυλον*. But, before accepting any of these, we should ask whether

such grotesque words as δεινὸν ἐπιβρέμεται, used of a swallow, do not at once prove that the fun of the passage depends on the very incongruousness of the language. The swallow from Thrace, the scene of Procne's transformation, is the type of barbarous, unintelligible speech. So Aesch. Ag. 1059 χελιδόνος δίκην, | ἀγνῶτα φωνὴν βάρβαρον κεκτημένη. Cp. Hdt. 2. 57 ἕως δὲ ἐβαρβάριζε ὄρνιθος τρόπον ἐδόκει σφι φθέγγεσθαι. The Swallow here borrows the 'lamentable ditty' of the Nightingale, because Procne and Philomela were sisters.

l. 684. ῥύζει, 'snarls;' another ridiculous word like ἐπιβρέμεται sup. The ordinary MSS. rendering is κελαδεῖ, of the Rav. κελαρύζει, which suggests ῥύζει, Meineke's reading. Fritzsche reads τρύζει, 'murmurs.'

l. 685. ὡς ἀπολεῖται. The burden of his song is 'that he will be ruined, even though the votes (supply ψῆφοι) come out equal.' It was usual for a man on his trial to have the 'benefit of the doubt,' if the votes for acquittal and condemnation balanced (Aesch. Eum. 741 νικᾷ δ' Ὀρέστης κἂν ἰσόψηφος κριθῇ). But Cleophon was so sure of a conviction, that he felt certain an exception would be made to his disadvantage. Evidently some important trial was hanging over him.

l. 688. ἐξισῶσαι, 'to put on the same footing.' The word may refer to the political ἰσότης, which had been violated during the later years of the war. But it also means, generally, 'to give all an equal chance;' to remove the prejudice felt against the supporters of the 400, and in a word 'to close the reign of terror.'

l. 689. κεἴ τις ἥμαρτε, 'and if anyone happened to go wrong, tripped up by the manœuvres of Phrynichus, I say that a chance ought to be given to those who made a slip at that time, of effacing their former wrong doing, by making declaration of the cause (of their error).'

πάλαισμα was properly a wrestler's 'dodge' for flooring his adversary; the metaphor being kept up in ὀλισθοῦσιν.

For ἐκγενέσθαι with the force of ἐξεῖναι cp. Pax 346 εἰ γὰρ ἐκγένοιτ' ἰδεῖν ταύτην μέ ποτε τὴν ἡμέραν.

Phrynichus was an Athenian general, one of the bitterest opponents of Alcibiades. There were mutual recriminations between them. (Thuc. 8. 68). In conjunction with Antiphon, Peisander, and Theramenes, he took part in the revolution that brought about the establishment of the 400; and he must thereby have involved many citizens in danger.

l. 693. μίαν, sc. ναυμαχίαν, i.e. at Arginusae. Πλαταιᾶς (i.e. Πλαταιέας from Πλαταιεύς). In their preparations for the battle of Arginusae the Athenians ἐψηφίσαντο βοηθεῖν ναυσὶν ἑκατὸν καὶ δέκα ἐσβιβάζοντες τοὺς ἐν ἡλικίᾳ ὄντας ἅπαντας, δούλους καὶ ἐλευθέρους Xen. Hell. 1. 6. 24. These slaves were granted the same rights as had been accorded to the Plataeans, a restricted right of citizenship, which Arnold (on Thuc.

3. 55) compares with the Jus Caeritum at Rome. Perhaps this grant dates from the battle of Marathon: but, at any rate, after the destruction of their town by the Thebans (427 B.C.) the Plataeans became *Ἀθηναίων ξύμμαχοι καὶ πολῖται.*

l. 696. **νοῦν ἔχοντα,** 'the only sensible thing you ever did.' Cp. Nub. 587 *φασὶ γὰρ δυσβουλίαν | τῇδε τῇ πόλει προσεῖναι.* With **νοῦν ἔχοντα** cp. the adverb *νουνεχόντως.*

l. 697. **πρὸς δέ,** 'to be separated from **τούτοις,** which is governed by **παρεῖναι** (*παρίημι*), 'and, besides, to those men who, like their fathers before them, have many a time fought at your side at sea, and are your kinsmen by blood, it is but right that you should remit this one mischance, when they ask you.'

The construction that began (sup. 693) **καὶ γὰρ αἰσχρόν ἐστι τοὺς μὲν εἶναι** is not resumed after the two parenthetical lines. For **αἰτουμένοις** Rav. reads *αἰτουμένους,* sc. *ὑμᾶς,* as if passive, 'when requested;' so *αἰτεύμενος* Theocr. 14. 63. **Συμφοράν** is a euphemism for *ἀτιμίαν,* the consequence of the *ἁμαρτία.* A common use in the Orators; like *calamitas* in Lat. The allusion is to the 400 and their partisans.

l. 700. **τῆς ὀργῆς ἀνέντες,** 'bating somewhat of your wrath.' So Eur. Med. 456 *σὺ δ' οὐκ ἀνίης μωρίας.* By calling the Athenians 'most wise by nature,' he implies that their acts of public folly are due to the perversions of demagogues.

l. 702. **πάντας ἀνθρώπους,** limited of course to those in Athens. 'Let us be ready to treat as kinsmen and enfranchised citizens all our fellow men—that is, anyone who fights in our fleet.' **ὅστις ἂν ξυνναυμαχῇ** corrects and limits the wide word **πάντας.**

l. 703. **εἰ δὲ ταῦτ' ὀγκωσόμεσθα.** The translation must depend on the punctuation adopted, and this again on our decision whether it be necessary that **καὶ ταῦτα** should stand the first words in a clause. Putting the comma at *πόλιν,* we must join **ἀποσεμνυνούμεθα τὴν πόλιν,** and take **ἔχοντες** intransitively, as *ἔξειν κατὰ χώραν* inf. 793, 'if we shall give ourselves grand airs about our city, especially at a time when we lie in the trough of the sea.' (So Brunck.) But, as the verse here quoted from Archilochus (Schol. assigns it to Aeschylus) runs *ψυχὰς ἔχοντες κυμάτων ἐν ἀγκάλαις,* it is almost certain that we must join **τὴν πόλιν ἔχοντες,** 'especially at a time when we have got our city in the clasp of the waves' (cp. *πετραία ἀγκάλη* Aesch. P.V. 1019). The position of **καὶ ταῦτα** in this arrangement may, perhaps, be justified by Plat. Rep. 341 C *ἐπιχειρήσας νῦν γοῦν συκοφαντεῖν, οὐδὲν ὢν* **καὶ ταῦτα.**

l. 706. **εἰ δ' ἐγὼ ὀρθός.** The verse is partly borrowed from the Phoenix or the Caeneus of Ion of Chios.

l. 707. **πολύν,** agreeing with **χρόνον** inf. 714.

l. 708. **Κλειγένης ὁ μικρός.** All that is known about him is given or implied in this passage. There is an ironical magnificence about the words 'as many as be masters of ash-mixed lye of adulterate soda and earth of Cimolus.' *Λίτρον* or *νίτρον* is a native carbonate of soda, found largely in Egypt. Cleigenes in making his bath-soap had adulterated this alkali. Cimolus, one of the Cyclades, produced a sort of soap-stone or fullers'-earth. The gap between **πολύν** and **χρόνον** must be intended to keep up a lively speculation in the mind as to what was to happen to Cleigenes.

l. 714. **ἰδὼν δὲ τάδ'**, 'and having noticed all this' (sc. his own unpopularity and the probability of exile) 'he is no man of peace.' This is intentionally ambiguous, meaning (1) that he is an opponent of any conditions of peace with Sparta; and (2) that he is a quarrelsome citizen, and so he always walks with a cudgel in his hand, for fear he may be set upon as he comes reeling home, and be stripped of his clothes.

l. 718. **τοὺς καλοὺς καὶ τοὺς κακούς.** The sense seems to make this correction of Velsen's imperative. The MSS. give *τοὺς καλούς τε κἀγαθούς*, which fails to give any antithesis between the good and bad coinage. One MS. gives *κακούς* instead of *καλούς*, which Meineke adopts: but, as two classes are described, we should want *τοὺς κακοὺς καὶ τοὺς ἀγαθούς*. The comparison is double. The good and generous citizen is discarded, like the good old Attic coinage or pure silver: and the worthless citizen, like the base new mintage, has come into general use. For the comparison see Acharn. 517 foll. The **καινὸν χρυσίον** is said to refer to gold coins made in the preceding year by the archon Antigenes—not only an innovation on the old Attic silver currency, but themselves of base metal. These coins (see Lenormant, La Monnaie, i. 226) were probably not *alloyed*, but *plated*, gold without, and copper within; so that, inf. 725, they are broadly called **χαλκία**. Trans. 'It has often seemed to us that our state has behaved just in the same way with respect to the honourable and the base among our citizens, as it has with respect to the ancient currency and the new gold mintage; for on the one hand (**οὔτε γάρ** answered by **τῶν πολιτῶν θ'** inf. 727) we make no use of these coins which have not a trace of adulteration, but are the finest, as it would seem, of all coins, and the only ones properly struck, and tested for genuine among Greeks and barbarians all over the world—but instead thereof we use those vile copper-bits, struck only the other day with the very worst stamp.'

l. 721. **τούτοισιν οὖσιν.** Meineke reads *τούτοισι τοῖσιν* to avoid the collision of two participles, and to make a better parallel to **τούτοις τοῖς πονηροῖς** inf.

l. 723. **ὀρθῶς κοπεῖσι** refers to the accuracy of the impression, and *κεκωδωνισμένοις* to the true 'ring' that attests the genuineness of the

metal. This would be peculiarly applicable to the spurious coins made of a centre of base metal, and coated over with gold or silver (Hdt. 3. 56).

πανταχοῦ. Xenophon (Vect. 3) notices that, as a general rule, coinage did not have its value beyond the country to which it belonged: but that the Athenians found it to their advantage to export their silver coin, *ὅπου γὰρ ἂν πωλῶσιν αὐτὸ πανταχοῦ πλεῖον τοῦ ἀρχαίου λαμβάνουσιν.*

l. 730. **χαλκοῖς**, transferred from coins to men; by the same process, but not in the same sense as our 'brazen.' Here it means 'debased.' Cp. Plut. Mor. 65 A *ψευδὴς καὶ νόθος καὶ ὑπόχαλκος φίλος.*

πυρρίαις, 'redheads:' properly used of Thracian slaves, but here the allusion may be to copper alloy, reddening the pure yellow of the gold.

l. 733. **φαρμακοῖσιν** (*φαρμακός*), 'scape-goats,' as in Eq. 1405. The Athenians are said to have selected each year one male and one female convict, to be put to death as an atonement for the whole city. The use of the word is like that of *κάθαρμα*.

l. 735. **κατορθώσασι γάρ**, 'for if you succeed it will be creditable to you; and if you *do* fail, you will seem in the judgment of the wise to suffer death—if suffer you must—on a gibbet, that is at least a decent one.' Cp. the Lat. proverb, *vel strangulari pulcro de ligno iuvat.* Hdt. 5. 111 *ὑπὸ ἀξιόχρεω καὶ ἀποθανεῖν ἡμίσεα συμφορή.*

Aeacus now returns to the stage accompanied by Xanthias. They soon make it plain to the audience that Pluto has recognised the real Dionysus.

l. 742. **τὸ δὲ μὴ πατάξαι σ'**, 'but to think that he didn't beat you, when you had been plainly convicted!' Xanthias, emboldened by his master's absence, answers, 'Well, he would have suffered for it, if he had!' 'There now,' says Aeacus, 'you have just done that slaves' trick, which I delight in doing:' viz. abusing his master behind his back.

l. 745. **χαίρεις.** 'Do you take pleasure in it, prithee?' 'Nay' (**μᾶλλ'**, sup. 103), 'I seem to be in the seventh heaven.' Lit., 'to have the full revelation,' to have the privileges of an **ἐπόπτης**, who was admitted to the enjoyment of the highest secrets of the Mysteries.

l. 747. **τί δὲ τονθορύζων** (sc. *δοκεῖς* from *δοκῶ*), 'and how do you feel when muttering?' **τονθορύζειν**, used in Ach. 683 of the mumbling or indistinct utterance of old age, is applied here to the muttered remarks of a grumbling slave, who dares not speak openly.

l. 749. **τί δὲ πολλὰ πράττων;** 'and how do you feel when you play the busy-body (sup. 228)?' 'Good heavens, I know no pleasure like it.' **ὡς μὰ Δί' . . . ἐγώ** is generally taken as a shortened expression for *οὕτως ὡς οὐδὲν ἄλλο οἶδα χαίρων*, which harmonises with the established

Latin version, *Adeo hercle, ut nihil sciam dulcius.* It is simpler to detach οἶδ' ἐγώ from the construction altogether, and treat it as merely an asseverative addition at the end of the clause, as οἶδ ὅτι Nub. 1175. Cp. Eur. Med. 947 δῶρ' ἃ καλλιστεύεται | τῶν νῦν ἐν ἀνθρώποισιν, οἶδ' ἐγώ, πολύ. 'Nothing like it, I'm quite sure!' Reiske would write ἄλλ'[ο] for οἶδ[α].

l. 750. ὁμόγνιε. He appeals to the 'Zeus of Close Brotherhood,' in amaze at the identity of feeling between himself and Aeacus.

παρακούων, 'eaves-dropping;' cp. *ὁ δέ μοι, πανοῦργος ὤν, παρ' αὐτῶν τούτων αὐτὰ ταῦτα παρακηκόει· οὐ γάρ ἐστιν ἄλλων τοιαύτη σοφία τῶν νῦν ἀνθρώπων* Plat. Euthyd. 300 D.

l. 751. μᾶλλὰ (103 sup.) πλεῖν (15 sup.) ἢ μαίνομαι, 'Nay, I'm more than crazy with delight.'

l. 756. ὁμομαστιγίας. Xanthias warms to his work; and having invoked the God of Brotherhood to witness his cordial agreement with another disloyal slave, he now claims Zeus as their 'pal,' or 'fellow in knavery.' 'Verbero verberonem obsecrat per Jovem converberonem, ut frater fratrem oraret per Jovem *ὁμόγνιον*, sodalis sodalem per *ἑταιρεῖον*.' Bergler.

l. 759. πρᾶγμα πρᾶγμα. As Kock remarks, the repetition of πρᾶγμα and μέγα is quite in the Euripidean style. Cp. inf. 1353 foll. The distribution of the lines between Aeacus and Xanthias is very differently given by different editors.

l. 761. ἐκ τοῦ; 'from what cause?' sc. *κεκίνηται*.

l. 762. ἀπὸ τῶν τεχνῶν. As *ἀπό* cannot be used with the force of *περί*, Prof. Tyrrell proposes to read τὴν ἑαυτοῦ, and to render, 'there is a law here that, out of all the fine arts, he who is best of (better than) his fellow craftsmen *in his own art*, should have free commons.'

l. 764. Among the rewards granted in Athens to those who had conferred public service on the State were (1) front seats in the theatre and at the games (*προεδρία*), and (2) a free meal at the public table in the Prytaneum (σίτησις ἐν πρυτανείῳ or *σίτια* Eq. 709). Both these privileges are represented as having their counterparts in the lower world; the *προεδρία* corresponding to the θρόνον τοῦ Πλούτωνος ἐξῆς. For ἐξῆς = *ἐγγύς* cp. Eur. I. A. 627 *ἐξῆς κάθησο δεῦρό μου ποδός*.

l. 766. ἕως ἀφίκοιτο, see on sup. 24. So ἔδει.

l. 771. ὅτε δή, this is the common reading, for which it would be better to write ὅτε δέ, an adversative particle being required. The construction goes on uninterruptedly, Aeacus taking no notice of Xanthias' question.

ἐπειδείκνυτο, 'he began to make a display:' with special reference to the rhetorical *ἐπίδειξις*, or 'show-off speech.'

l. 774. ὅπερ, i.e. ὥνπερ, attracted into the case and gender of πλῆθος.

l. 775. **ἀντιλογιῶν**, 'disputations;' alluding to the sophistical arguments for and against any thesis, in which Euripides delighted. Cp. the dispute in the 'Clouds' between the *Δίκαιος* and *Ἄδικος λόγος* as a parody on the same.

λυγισμοί and **στροφαί**, 'twists and twirls,' are special names for 'dodges' in wrestling. Cp. *πάσας μὲν στροφὰς στρέφεσθαι, πάσας δὲ διεξόδους διεξελθὼν στραφῆναι λυγιζόμενος, ὥστε μὴ δοῦναι δίκην* Plat. Rep. 405 C; *οὐκ ἔργον ἔστ' οὐδὲν στροφῶν* Arist. Plut. 1154.

l. 778. **κοὐκ ἐβάλλετο**; 'and didn't he get pelted?' So when Aeschines took to play-acting (Dem. de Cor. 314) he was pelted by the spectators with various missiles, *πλείω λαμβάνων ἀπὸ τούτων τραύματα ἢ τῶν ἀγώνων οὓς ὑμεῖς περὶ ψυχῆς ἠγωνίζεσθε.*

l. 779. **ἀνεβόα κρίσιν ποιεῖν**. For this construction cp. Xen. Hell. 4. 3. 22 *λέγεται ἄρα τις ἀναβοῆσαι παρεῖναι τοὺς πρώτους*, 'shouted out that the foremost should pass on.'

l. 781. **ὁ τῶν πανούργων**; sc. *δῆμος*. With **οὐράνιον ὅσον**, sc. *ἀνεβόα* ('they sent up their shout sky-high'), cp. *θαυμαστὸν ὅσον* and Lat. *immane quantum.*

l. 783. **ὀλίγον τὸ χρηστόν**, 'good folks are in the minority, just as is the case here.'

ἐνθάδε is interpreted by a wave of the hand to signify the audience in the theatre, who had a similar compliment paid them in Nub. 1096 **ΑΔ.** *καὶ τῶν θεατῶν ὁπότεροι πλείους σκόπει.* **ΔΙ.** *καὶ δὴ σκοπῶ.* **ΑΔ.** *τί δῆθ' ὁρᾷς;* **ΔΙ.** *πολὺ πλείονας, νὴ τοὺς θεούς, τοὺς εὐρυπρώκτους.*

l. 786. **πῶς οὐ**, 'how comes it that Sophocles did not put in a claim too?'

l. 790. **κἀκεῖνος ὑπεχώρησεν.** This line is puzzling. The easiest solution is to follow Dobree's suggestion in assigning it to Xanthias, and making it interrogative. 'What! did *he* make room for him on the seat?' or 'give up the seat to him?' If, however, it forms part of Aeacus' speech, we must (in spite of Kock's positive assertion) refer **κἀκεῖνος** to Aeschylus and not to Sophocles. It may be taken as a paratactic clause, giving the reason why Sophocles was near enough to kiss Aeschylus and clasp his hand—'for Aeschylus had made room for him on the seat'—which, however, he did not intend to occupy *yet*; but for the present he meant (as Cleidemides said) to sit as combatant in reserve. Possibly we might read *ὑπεχώρησ' ἄν*, referring to Aeschylus; the proper protasis being replaced by *νυνὶ δ' ἔμελλεν.* If, according to one account given by the Schol., Cleidemides was a principal actor in the plays of Sophocles, and, perhaps, his 'literary executor,' we may imagine that the poet, with his characteristic modesty, had not made his present intention public, but had merely confided it to Cleidemides' ear. The punctuation of Meineke, *νυνὶ δ' ἔμελλεν, ὡς ἔφη,* Κλειδημίδης

ἔφεδρος καθεδεῖσθαι—which he translates 'nunc autem, ut dicebat, tanquam alter Cleidemides, tertiarius sedere volebat'—may be all right, but it gives no known meaning. The ἔφεδρος sat by while one pair of combatants was engaged, ready to match himself against the winner.

l. 793. ἔξειν· κατὰ χώραν, 'he will remain as he was.' κατὰ χώραν μένειν is the regular phrase for remaining in the '*status quo ante*,' Thuc. 1. 28; 2. 58; 4. 14, 26; 7. 49; ἀλλ' οὐδὲ τὸ βλέμμ' αὐτὸ κατὰ χώραν ἔχει Arist. Plut. 367.

l. 794. πρός γ' Εὐριπίδην, '*adversus Euripidem quidem, non Aeschylum*.'

l. 795. τὸ χρῆμ' ἄρ' ἔσται; 'will the affair come off then?' So Eccl. 148 καὶ γὰρ τὸ χρῆμ' ἐργάζεται.

l. 796. κἀνταῦθα, 'and in this very spot' (sc. before Pluto's palace) 'the terrible quarrel will be broached.' So κινεῖν πόλεμον Plat. Rep. 566 E.

l. 798. μειαγωγήσουσι, 'will they bring tragedy to the meat-scale?' On the third day of the Apaturia, when the children of Athenian parents were enrolled in their phratries, a lamb, of a certain definite weight, was sacrificed for each child so enrolled. This lamb was called officially κουρεῖον, and colloquially μεῖον, because the members of the phratries pretended to express dissatisfaction at its size, and to cry out μεῖον, μεῖον, 'too small!'

l. 799. κανόνας, 'straight edges;' i.e. long slips of wood or metal for testing surfaces.

πήχεις, 'two-foot rules.'

l. 800. πλαίσια ξυμπηκτά, 'oblong frames,' or 'framed-up squares.' The epithet ξυμπηκτά shows that the πλαίσια are not mere squares of wood, but frames of four sides, like a brickmaker's mould—as Xanthias' question proves, 'What! will they be making bricks?' Or πλινθεύειν may be used as in Thucydides (4. 67), for 'building;' and πλαίσιον might be the 'hod' for mortar. Cp. Nub. 1126.

πλινθεύσουσι γάρ; as an interruption on the part of Xanthias, is the reading of Kock (followed by Meineke). The MSS. give τε and γε and continue the line to Aeacus.

l. 801. διαμέτρους. The Schol. gives us the choice of taking this either as 'compasses' or 'plummet.' It is hard to see how it can mean either. Διάμετρος is properly the diagonal of the parallelogram, which suggests that the word is here used for what workmen call 'mitre-squares,' for testing the inclination of angles of various degrees. We have then in the different articles a complete apparatus for registering the weight, the correctness (ὀρθοτής), the due length and the proper parallelism of verses. Lastly, wedges (σφῆνες) are supplied for splitting up the vast compound words and phrases.

l. 802. **κατ' ἔπος**, probably 'verse by verse,' rather than 'word by word.'

l. 804. **ἔβλεψε γοῦν**, 'he gave at any rate a savage glance, lowering his head.' The metaphor is from an angry bull, about to attack. Cp. Eur. Hel. 1557 *ταῦρος . . ἐξεβρυχᾶτ' ὄμμ' ἀναστρέφων κύκλῳ, | κυρτῶν τε νῶτα κεἰς κέρας παρεμβλέπων*. Cp. *ταυρηδὸν ἀναβλέψας*, used of Socrates.

l. 806. **εὑρισκέτην**, sc. Aeschylus and Euripides.

l. 809. **οὔτε γὰρ Ἀθηναίοισι**. The interruption of Xanthias in the next line does not break the flow of the passage, which runs on thus: 'For Aeschylus was not on good terms with the Athenians; and all the rest of the world' (*τἄλλα = τοὺς ἄλλους*, as, probably, *λῃρύς ἐστι τἄλλα πρὸς Κινησίαν* Lysist. 860; *σπόδος δὲ τἄλλα, Περικλέης, Κόδρος, Κίμων* Alex. 25. 12) 'he considered mere trumpery on the question of knowledge about poetical qualifications.' This fact made the *κρίσις* so difficult, that the decision must be left to some other umpire. For this view of the relations between the Athenians and Aeschylus in his lifetime cp. Athenaeus 8. 347 *φιλύσοφος δὲ ἦν τῶν πάνυ ὁ Αἰσχύλος, ὃς καὶ ἡττηθεὶς ἀδίκως ποτε ἔφη χρόνῳ τὰς τραγῳδίας ἀνατιθέναι, εἰδὼς ὅτι κομιεῖται τὴν προσήκουσαν τιμήν*.

l. 811. **ἐπέτρεψαν**, 'committed the decision.'

l. 813. **ἐσπουδάκωσι** (*σπουδάζω*, perf. subjunct.), 'when they are in earnest.' Their impatient eagerness, as the slaves know to their cost, makes them exacting.

l. 814. **ἥ που**. The Chorus that introduces the contest between the two rival poets is intended to hit off their respective characteristics. The dactylic hexameter and the Homeric phraseology with which the song opens suit well as an echo of the style of Aeschylus, who called his poetry *τεμάχη μεγάλων δείπνων Ὁμήρου*. On one side is arrayed all that is grand, heroic, pompous, gigantic, and crushing; on the other, everything that suggests subtlety, finesse, fluency, and smartness. It is the battle of the club against the rapier. 'The Lord of crashing thunder will feel his wrath burn within him, as he flings his glance across, while his adversary is whetting his sharp tusk for a wordy war.' The reading **παρίδῃ** is found in one MS., the rest have *περ ἴδῃ*. It is needless to seek a defence for the gen. **ἀντιτέχνου**, as constructed with *παρίδῃ*, for it is better taken as gen. absolute. In the compound **ὀξυλάλου** the emphatic element is *ὀξύς*, the other part of the epithet is only generally applicable to the circumstances, because they deal with a 'strife of tongues.' So we have *δένδρεον ὑψιπέτηλον* Od. 4. 458 = a 'lofty' tree; the other element belonging generically to all trees; *ἑκατόμποδες Νηρηίδες* Soph. O. C. 718, the 'hundred Nereids'—including a thought of their *dancing*; *πυκνόπτεροι ἀηδόνες* ib. 17, 'many nightingales,' which, as birds, are *winged*.

l. 818. **ἔσται δ'**, 'and there will be helm-glancing frays of words with horsehair crest; and raspings of splinters, and planishings of fine workmanship, while the fellow defends himself against the high-prancing utterances of the poet of true genius.' The description of the Euripidean style begins with **σκινδαλάμων**. It is hard to settle the meaning of **παραξόνια**. If it is etymologically connected with *ἄξων*, it might mean 'linch-pins' (*ἀξόνων ἐνήλατα* Eur. Hipp. 1235), an intentionally ridiculous combination with **σκινδαλάμων**. Liddell and Scott render 'rapid whirlings.' Kock refers the latter half of the word not to *ἄξων*, but to *ξέω* and *ξόανον*, and so renders 'scrapings,' or 'raspings.' It may therefore be better to read *παραξόανα*, 'shavings'; as conjectured by Herwerden.

l. 820. **φρενοτέκτων** seems to describe a poet who draws upon the resources of his own genius, instead of importing foreign matter into his compositions, and relying upon adventitious aids.

l. 821. **ἱπποβάμονα**, as *στρατὸν Ἀριμασπὸν ἱπποβάμονα* Aesch. P. V. 805.

l. 822. **φρίξας**. With the simile of the wild boar the thought reverts to Aeschylus; cp. Od. 19. 446 *μέγας σῦς φρίξας ἐῦ λοφιήν*. He is represented as 'bristling up the shaggy mane of a crest of home-grown hair.' **λασιαύχην** is used in the Homeric hymns as an epithet of the bull and the bear, and in Soph. Ant. 350 of the horse. Here it is applied directly to **χαίτῃ**. In **αὐτοκόμου** a ridiculous contrast is once more made between the originality of Aeschylus and the false adornments of Euripides.

l. 823. **ἐπισκύνιον**. So in Il. 17. 136 *πᾶν δέ τ' ἐπισκύνιον κάτω ἕλκεται ὅσσε καλύπτων*, said of a lion scowling in wrath.

l. 824. **ῥήματα γομφοπαγῆ**, 'he will utter bolt-fastened phrases, ripping them off like planks from ships with monstrous blast.' The picture is confused, but it seems generally to mean that he will hurl forth his ponderous phrases, like some furious squall that tears ship-timbers from their fastenings, and scatters them piecemeal. Or, the idea may be that of a giant (*γηγενής*) tearing a house to pieces, plank by plank. **ἔνθεν δή**, 'on the other side, the smooth tongue, sly craftsman of the lips, shrewd critic of verse, unrolling its full length, shaking loose the rein of malice, dissecting phrase by phrase, will refine away the lung's large labour of his adversary.' Again the sentence is chaotic. The general reference is to the glib and polished diction of Euripides, depending upon niceties rather than on depth of thought (**στοματουργός** as contrasted with *φρενοτέκτων*); applying the severe analysis of dialectic and verbal criticism to the turgid sentences of Aeschylus.

l. 833. **ἀποσεμνυνεῖται**, sup. 703, 'he will first assume a grand reserve, his usual practice of solemn mystery in his tragedies.' Join

ὅπερ with **ἐτερατεύετο**, lit. 'the *τερατεία* which he practised on each occasion' (Nub. 318). The allusion is partly to the portentous grandeur of his language, and partly to the solemn silence in which his characters occasionally remained, sitting like dummies through half a play (inf. 911).

l. 835. **ἄγ', ὦ δαιμόνιε**, 'come, you reckless fellow, don't put it too strongly.' The over-confidence of Euripides looked like the pride that goes before a fall.

l. 836. **διέσκεμμαι**, with force of middle voice='*perspexi*.'

l. 837. **ἀγριοποιόν**, 'poet of savagery;' referring to the strange monsters and wild scenes of the Prom. Vinct. **αὐθαδόστομον**, 'of self-willed utterance;' choosing rather to be independent than to pander to popular taste. The charge against Aeschylus, that he has a 'mouth uncurbed, uncontrolled, unbarred,' seems to allude to his perfect fearlessness in expressing his own free thoughts in his own free way. Mitchell reckons up 488 words in five plays which are peculiar to Aeschylus.

l. 839. **ἀπεριλάλητον**, 'not to be out-talked;' cp. the use of *περιτοξεύειν* Acharn. 712. **κομποφακελορρήμονα**, 'spouter of bundle-bound bombast.' The former of the two epithets, as applied by Euripides, is amusing from its singular applicability to himself: the latter has special reference to the *sesquipedalia verba* of Aeschylus.

l. 840. **ἄληθες**, with proparoxytone accent (Nub. 841), has always a tone of impatience and sarcasm; like our 'O! indeed.'

ἀρουραίας θεοῦ; The 'goddess of the market-garden' is Cleito, the mother of Euripides, whom Aristophanes delights to represent as a 'vendor of green stuff.' Cp. *ὑπὸ Εὐριπίδου τοῦ τῆς λαχανοπωλητρίας* Thesm. 387; *σκάνδικά μοι δὸς μητρόθεν δεδεγμένος* Ach. 478. The line is a parody upon one of Euripides' own, *ἄληθες, ὦ παῖ τῆς θαλασσίας θεοῦ*; perhaps from the Telephus.

l. 841. **στωμυλιοσυλλεκτάδη** and **ῥακιοσυρραπτάδη** are intended to have a jingle, as 'gossip-catcher' and 'rag-patcher.'

πτωχοποιός, like **χωλοποιός** inf. 846, is one who 'brings beggars on the stage.' The whole passage is an echo of the scene between Dicaeopolis and Euripides, Acharn. 410 foll., where, among the Euripidean *repertoire*, we have *Βελλεροφόντης ὁ χωλός, Φιλοκτήτης ὁ πτωχός*, and, especially, *Τήλεφος χωλός, προσαιτῶν, στωμύλος, δεινὸς λέγειν*, all dressed in *δυσπινῆ πεπλώματα, ῥακώματα*, &c.

l. 845. **οὐ δῆτα**, sc. *παύσομαι*. **ἀποφήνω**, 'show up.'

l. 847. **ἄρνα μέλανα**. Aeschylus, the **ἐριβρεμέτας**, is preparing to 'sweep forth' (**ἐκβαίνειν**) as a storm on Euripides. Dionysus suggests appeasing the tempest by the sacrifice of a black lamb, 'nigram Hiemi pecudem' Aen. 3. 120.

l. 849. **Κρητικὰς μονῳδίας.** The rule in Attic tragedy was that the singing and dancing should be kept separate; so that half the chorus was singing, while the other half was dancing. But in the Cretan *ὑπορχήματα*, the actor, while singing, executed a dance descriptive of the words of his song. Euripides seems to have introduced this innovation in such passages as the *μονῳδία* sung by Electra (Orest. 960 foll.), by the Phrygian slave (ib. 1369 foll.), and by Jocasta (Phoeniss. 301 foll.). The Scholl. refer to the monody of Icarus in a play of Euripides called **Κρῆτες**, or to the character of Aërope in the **Κρῆσσαι**.

l. 850. **γάμους ἀνοσίους** refers to the connection of Macareus with his sister Canace in the **Αἴολος** (Nub. 1372, inf. 1081, 1475); to the fatal passion of Phaedra in the **Ἱππόλυτος**; or the amours of Pasiphaë and Ariadne.

l. 854. **κεφαλαίῳ ῥήματι**, properly 'a principal phrase;' intended here to mean 'a phrase as big as your head.' Paley quotes *ἁμαξιαῖος*, 'big as a waggon-load.'

l. 855. **ἐκχέῃ**, 'spill.' The word expected is of course *ἐγκέφαλον*, 'your brains;' instead of which he substitutes, as a surprise, **τὸν Τήλεφον**, 'the creation of your brain.' The Telephus (as Enger says) is the grand outcome of the head of Euripides, as Athena was of the head of Zeus.

l. 857. **ἔλεγχ', ἐλέγχου**, 'criticise and get criticised.' This soothing of the two combatants alternately is a reminiscence of the appeasing of Agamemnon and Achilles by Nestor (Il. 1. 275).

l. 858. **ἀρτοπώλιδας.** The 'bake-house scold' of Greece is the classical equivalent of the modern 'fish-wife.'

l. 859. **πρῖνος.** For the 'crackling' and 'roaring' of 'holm-oak' in the fire cp. Acharn. 666 *οἷον ἐξ ἀνθράκων πρινίνων φέψαλος ἀνήλατ', ἐρεθιζόμενος οὐρίᾳ ῥιπίδι.*

l. 860. **οὐκ ἀναδύομαι**, 'I do not shirk attacking or being attacked first, as to the spoken verses, or the choric songs, or the whole (frame and) sinews of tragedy.' Then he passes from general to particular: 'and, so help me heaven, my Peleus too, and my Aeolus, and my Meleager; and my Telephus by all manner of means.' **τὰ ἔπη** are the iambic portions of the dialogue, as in Nub. 541; and by **νεῦρα** he means the whole framework and constitution of his dramas; as in *τὰ νεῦρα τῶν πραγμάτων* Aeschin. 3. 166; *ἕως ἂν ἐκτέμῃ ὥσπερ νεῦρα ἐκ τῆς ψυχῆς* Plat. Rep. 344 B. The juxtaposition of **μέλη** with **νεῦρα** seems to suggest the double meaning in *μέλη*, viz. 'limbs' and 'melodies.'

l. 866. **ἐβουλόμην**, 'it was my wish;' but he waives it with **ὅμως δ' ἐπειδή** inf. 870. Note the omission of *ἄν*.

l. 867. **ἐξ ἴσου**, 'on equal terms.'

l. 869. **ὥσθ' ἕξει λέγειν**, 'so that he will have it at hand for reciting.' Aeschylus makes the quaint grievance that the 'immortality'

of his works puts him at a disadvantage. His dramas are still living in the upper world, and so are unavailable in Hades: whereas the works of Euripides 'have died with him,' and followed him down below.

l. 872. **πρὸ τῶν σοφισμάτων**, 'before these shrewd inventions come off.'

l. 873. **μουσικώτατα**, 'with truest criticism;' sc. *ex poesis legibus*. So *μουσικωτάτη πόλις*, 'a city most full of liberal arts,' Isocr. 425 A.

l. 877. **γνωμοτύπων**, 'sententious;' lit. 'maxim-coining;' epithet of *μέριμναι* in Nub. 951. Cp. *γνωμοτυπικός* as applied to Phaeax, Eq. 1379; *Ἀγάθων γνωμοτυπεῖ* Thesm. 55.

εἰς ἔριν, 'when they descend into the lists, mutually contending with subtle, tortuous, tricks' (cp. *Φρυνίχου παλαίσματα* sup. 689); 'do ye descend to inspect the might of two mouths most clever at providing,' &c.

l. 881. **ῥήματα** is specially applied to the Aeschylean phraseology, as sup. 821, 824, inf. 940, 1004; so that we may dispense with the various conjectures of editors, who seek a stronger contrast to **παραπρίσματα**, such as *ῥεύματα, ῥήγματα, πρέμνα τε, κρημνά τε*.

l. 887. **εἶναι**. See on sup. 169, and cp. inf. 894. Aeschylus was a native of Eleusis, which justifies his appeal to Demeter.

l. 888. **καλῶς**, 'no, thank you!' See on *κάλλιστ'* sup. 508, 512.

l. 889. **θεοῖς**, attracted to the case of the relative, as *τὴν οὐσίαν ἣν κατέλιπον οὐ πλείονος ἀξία ἐστιν*. Similarly inf. 894.

l. 890. **κόμμα καινόν**; 'novel mintage.' See on sup. 726, 730. Between **ἴδιοι** and **ἰδιῶται** = 'peculiar,' or 'private,' a sort of double meaning is evolved: for *ἰδιώτης* is technically one who has no professional knowledge: and so passes into the sense of 'rude,' 'vulgar,' as distinguished from *πεπαιδευμένος* Xen. Mem. 3. 12. 1. So, perhaps, we might render, 'Have you *home-gods* of your own?' . . . 'then make your prayer to these *homely* gods.' Passages are quoted from Euripides in support of these views attributed to him, such as Troad. 885, H. F. 1263, Cycl. 354; but all these suggest rather a doubt as to the existence of the received deities, than an attempt to suggest new ones. Cp. Thesm. 450, where it is said of Euripides, *νῦν δ' οὗτος ἐν ταῖσιν τραγῳδίαις ποιῶν | τοὺς ἄνδρας ἀναπέπεικεν οὐκ εἶναι θεούς*. In this passage, the charge made against Euripides is the same as that preferred against Socrates by his accusers, and worked out in the 'Clouds,' *ὅτι καινὰ εἰσήγαγε δαιμόνια*. Cp. Acts of the Apost. 17. 18 *ξένων δαιμονίων καταγγελεύς*.

l. 892. **ἐμὸν βόσκημα**, 'my nutriment.' So in Nub. 33 the Cloud-goddesses *πλείστους βόσκουσι σοφιστάς*. Soph. Aj. 559 *τέως δὲ κούφοις πνεύμασιν βόσκου*. In the same play Socrates invokes both *Ἀήρ* (264) and *Αἰθήρ* (265), and (424) recognises a hierarchy of gods, consisting of Chaos, Clouds, and Tongue.

στρόφιγξ, 'pivot;' cp. γλωττοστροφεῖν Nub. 792.

l. 893. μυκτῆρες, 'critic nostrils;' with a covert allusion to a scornful sneer; as in μυκτηρίζειν, *naso suspendere adunco.*

l. 894. ἐλέγχειν (see on sup. 887), 'to confute all the language (of my opponent) that I assail.' So Plat. Phaed. 86 D καὶ γὰρ οὐ φαύλως ἔοικεν ἀπτομένῳ τοῦ λόγου.

l. 896. τινὰ λόγων ἐμμέλειαν, ἔπιτε δαΐαν ὁδόν. This, the reading of MSS. and Scholl., must mean, 'we desire to hear from clever men some fair harmony of language; forward on your hostile path!' But this is very unsatisfactory, and we are quite unprepared for the sudden change to the imperat. ἔπιτε (which has the variant ἔπι τε and ἐπί τε). Dindorf cuts the knot by rejecting ἐμμέλειαν and reading τίνα λόγων ἔπιτε δαΐαν ὁδόν. Meineke adopts Kock's emendation, τίνα λόγων, τίν' ἐμμελείας ἔπιτε δαΐαν ὁδόν, interpreting it to mean, 'what hostile path ye mean to pursue in the matter of spoken verse; and what in choric song.' But none of these conjectures reconciles us to ἔπιτε δαΐαν ὁδόν. Bothe ingeniously supposes ὁδόν to be a gloss, explanatory (if it can be called 'explanatory') of ἐμμέλειαν, and he takes ἔπιτε δαΐαν as a natural mistake in transcription or dictation for ἐπιτηδείαν: the whole passage then running ἀκοῦσαί τινα | λόγων ἐμμέλειάν ἐπιτηδείαν, *sermonum compositionem idoneam.* But the word δαΐαν finds some support in what follows, γλῶσσα μὲν γὰρ ἠγρίωται. The question becomes further complicated, if we consider ll. 992–996 inf. as antistrophic to ll. 895–899.

l. 897. ἠγρίωται, 'is exasperated.'

l. 899. ἀκίνητοι, 'passive,' 'unsusceptible.'

l. 901. τὸν μέν, Euripides.

l. 902. κατερρινημένον, (ῥίνη, 'a file'), 'filed up,' i.e. 'polished' with the *limae labor.*

l. 903. τὸν δ' ἀνασπῶντ', 'Aeschylus, rushing upon his foeman with volleys of words uprooted, as he plucks them up, will scatter at once his shifty turns of verse.' Aeschylus will do battle like an Enceladus, *evolsis truncis* (Hor. Od. 3. 4. 55), bringing down the crushing weight of his tremendous artillery upon Euripides, who will try to meet it with the feints and twists of the wrestling-school. For the meaning of ἀλινδήθρα cp. Eustath. ἀλινδήθρα κυρίως μὲν ἡ κατὰ πάλην κονίστρα, τροπικῶς δὲ καὶ ἡ ἐν λόγοις. Cp. Nub. 42. With ἀνασπῶντ' cp. such phrases as λόγους ἀνέσπα Soph. Aj. 302; ὥσπερ ἐκ φαρέτρας ῥηματίσκια ἀνασπῶντες Plat. Theaet. 180 A.

l. 905. οὕτω δέ, sc. χρὴ λέγειν, 'but you must speak so as to utter,' &c.

l. 906. ἀστεῖα implies 'smartness,' and 'neatness;' either of which would be lost by the use of 'metaphor' (εἰκόνες), or 'common-place'

(**οἵ' ἂν ἄλλος εἴποι**). Aeschylus was more extravagant in the use of *εἰκόνες* than was Euripides. Mitchell quotes a long list of these, marking among the most far-fetched *χάλυβος Σκυθῶν ἄποικος* (S. c. T. 728) for a 'sword;' *Σαλμυδησία γνάθος, ἐχθρόξενος ναύταισι, μητρυιὰ νεῶν* (P. V. 727) for a 'dangerous coast;' *βλάστημα καλλίπρῳρον* (S. c. T. 533) for a 'handsome man;' *κάσις πήλου ξύνοψος* (Ag. 494) for 'dust.'

l. 909. **οἵοις τε τοὺς θεατάς**, 'with what devices he cheated the spectators, finding them in a state of simple innocence, reared in the theatre of Phrynichus.' In the dramas of this poet, the lyric prevailed over the dramatic element. He employed only one actor, who furnished subjects for the Chorus to express its feelings upon, instead of using his Chorus to illustrate the action represented on the stage. After being accustomed to the usage of Phrynichus, the audience felt they were being defrauded by the introduction of a mute person, instead of the actor who supplied the gist of the play, and the inspiration of the Chorus. Phrynichus, for the sweetness of his choric songs, is compared by Aristophanes to a bee (Av. 748), and his plays are called *καλὰ δράματα* (Thesm. 166). His tunes were very popular with the old-fashioned Athenian folk; cp. Vesp. 219 *μινυρίζοντες μέλη ἀρχαιομελισιδωνοφρυνιχήρατα.*

l. 911. **ἂν καθῖσεν**, 'he was used to introduce a figure sitting.' For *ἄν* with the aor. expressing customary action cp. Plat. Apol. 22 B *εἴ τινες ἴδοιέν πῃ τοὺς σφετέρους ἐπικρατοῦντας ἀνεθάρσησαν ἄν.* Sitting was regarded as the natural posture of grief, as *Κροῖσος ἐπὶ δύο ἔτεα ἐν πένθεϊ μεγάλῳ κατῆστο* (Hdt. 1. 46); and 'muffling the head' was also an expression of sorrow, as *κατὰ κρᾶτα καλυψάμενος γοάσκεν* (Od. 8. 92). See Schol. on Aesch. P. V. 435 *σιωπῶσι παρὰ ποιηταῖς τὰ πρόσωπα ἢ δι' αὐθαδίαν ὡς Ἀχιλλεὺς ἐν τοῖς Φρυξίν* (otherwise called *Ἕκτορος λύτρα*), *ἢ διὰ συμφορὰν ὡς ἡ Νιόβη* (sc. over the tomb of her children).

l. 913. **πρόσχημα**, 'mere dumb-show of tragedy, uttering not so much as one syllable.' Cp. *οὐδὲ γρῦ ἀποκρινομένῳ* Plut. 17. Here Fritzsche says, 'quae de divino illo et Niobae et Achillis silentio hic Euripides dicit propemodum scurrilia sunt.' But Euripides is inconsistent as well as unappreciative; for e. g. in the 'Supplices,' Adrastus comes on the stage at the beginning, but remains mute till Theseus addresses him (l. 110) *σὲ τὸν κατήρη χλαινιδίοις ἀνιστορῶ· | λέγ' ἐκκαλύψας κρᾶτα καὶ πάρες γόον.* So in Hec. 486 when Talthybius asks where he may find the queen, the Chorus answers *αὕτη πέλας σου νῶτ' ἔχουσ' ἐπὶ χθονί, | Ταλθύβιε, κεῖται, ξυγκεκλῃμένη πέπλοις.* It is true, however, that these characters *do* ultimately speak.

l. 914. **οὐ δῆθ'**, sc. *ἔγρυζον.*

ὁ δὲ χορός, 'and the Chorus would keep forcing upon us four

strings of lyric verse one after another, uninterruptedly, while the actors kept silence.' Kock remarks that in the Supplices of Aeschylus, after the Parodos (ll. 1–40) is ended, the Chorus sings eight pairs of strophes and antistrophes without a break: and in the beginning of the Agamemnon we have six pairs.

l. 916. There is something delicious in the naïve stupidity of Dionysus the critic, his complacent acceptance of the fact of his own dulness; and the helpless, uninterested, way in which he speaks of Aeschylus as **ὁ δεῖνα** = 'what's his name?'

l. 919. **ὑπ' ἀλαζονείας.** Euripides calls it a piece of 'astounding impudence' to keep the audience on the *qui vive*, wondering when the Silent Woman would speak; 'and meanwhile the play was getting on to the end' (**διῄει**). For **καθῆτο** the optat. of the Attic form, most of the MSS. give *καθοῖτο*, the rest preserve the right reading in the incomplete form *καθῆτο*. Comp. *μεμνῆτο* Plut. 991; Plato, Rep. 7. 518; *κεκτῆτο* Plato, Legg. 5. 731: *κεκλῆο* Soph. Phil. 119; and see Curtius, Verb. p. 423.

l. 921. **ὦ παμπόνηρος,** 'Ha! the scoundrel!' Dionysus here addresses Aeschylus, who is 'stretching and fidgetting;' and he asks him why he does so. Euripides undertakes to answer, and says it is 'because I am confuting him.'

l. 924. **βόεια,** 'lumbering phrases.' Cp. *βούπαις, βουγάϊος, βουφάγος.*

l. 925. **ὀφρῦς ἔχοντα καὶ λόφους,** 'with stern brow and lofty crest.' **μορμορωπά,** 'goblin-faced.' J. van Leeuwen would read *μορμονωπά*, cp. Ach. 582.

l. 927. **οὐδὲ ἕν.** This hiatus occurs nowhere else in Aristophanes except in Plutus 37, 138, 1115, 1182. Porson, Praef. ad Hec. p. 132 would write *οὐδ' ἂν ἕν.*

μὴ πρῖε, addressed to Aeschylus, who cannot contain himself.

l. 928. **Σκαμάνδρους.** Aeschylus delighted in the pomp and circumstance of war: his plays recall the stirring scenes of the Iliad; as e.g. the fight of Achilles with the furious Scamander, *οὐδὲ Σκάμανδρος ἔληγε τὸ δν μένος, ἀλλ' ἔτι μᾶλλον | χώετο Πηλείωνι, κόρυσσε δὲ κῦμα ῥοιο* Il. 21. 305; or the varying fortunes of the fight at the Trench, *πολλὰ δὲ τεύχεα καλὰ πέσον περί τ' ἀμφί τε τάφρον | φευγόντων Δαναῶν, πολέμου δ' οὐ γίγνετ' ἐρωή* Il. 17. 760. The 'griffin-eagles,' 'horse-cocks,' and 'goat-stags,' are such fantastic monsters as may be seen on Persian or Assyrian tapestry (**παραπετάσματα**), and illustrate the Oriental influence noticeable in the plays of Aeschylus. Cp. the winged car of the Oceanides, P. V. 135; the *τετρασκελὴς οἰωνός* of Oceanus, ib. 395; the fire-breathing Typhon on the shield of Hippomedon, S. c. T. 492; or the **Σφὶγξ ὠμόσιτος** on that of Parthenopaeus, ib. 541.

l. 929. **ἱππόκρημνα,** 'high-beetling phrases;' a sort of parody on

the Aeschylean *ὑψηλόκρημνος* P. V. 5. Cp. *κρημνοποιός* as an epithet of Aeschylus, Nub. 1367.

l. 931. **νυκτός.** The jest lies in the parody of two lines from the Hippolytus (395), where Phaedra says, *ἤδη ποτ' ἄλλως νυκτὸς ἐν μακρῷ χρόνῳ | θνητῶν ἐφρόντισ' ᾗ διέφθαρται βίος.* Dionysus spent his vigil on a far more unfruitful subject of research. **ἐν μακρῷ χρόνῳ** generally, as Soph. O. C. 88, Phil. 235, means 'after a long time.' Possibly the meaning here, as in the quotation, is 'in the weary hours of night.' The **ξοῦθος** *ἱππαλεκτρυών* (with v. l. *ἱππαλέκτωρ*, as *ἀλέκτωρ* and *ἀλεκτρυών* Nub. 666) is supposed to have actually appeared in the play of the **Μυρμίδονες.** See Pax 1177; Av. 800.

l. 933. **σημεῖον,** 'the device;' commonly painted at the stern of the vessel, as Eur. I. A. 239 *χρυσέαις δ' εἰκόσιν | κατ' ἄκρα Νηρῇδες ἑστασαν θεαὶ | πρύμναις σῆμ' Ἀχιλλείου στρατοῦ.* The Boeotian ships at Aulis were *σημείοισιν ἐστολισμέναι· | τοῖς δὲ Κάδμος ἦν χρύσεον δράκοντ' ἔχων | ἀμφὶ ναῶν κόρυμβα* ib. 255. If Dionysus mistook the *ἱππαλεκτρυών* for a likeness of Eryxis, it must be that Eryxis was a man of superhuman ugliness, with a beak like a bird.

l. 935. **εἶτα** has the force of rejecting the excuses which Aeschylus offers for his *ἱππαλεκτρυών*—'still, was it right to introduce a cock *at all* (**καί**) in tragedies?'

l. 940. **οἰδοῦσαν.** The language is more or less medical; as though Tragedy, when Euripides took it in hand, was suffering from plethora. **ἐπαχθῶν,** 'cumbrous.'

l. 941. **ἴσχνανα,** the regular word for 'reducing' swellings, and the like. Cp. Aesch. P. V. 380 *καὶ μὴ σφριγῶντα θυμὸν ἰσχναίνῃ βίᾳ.*

l. 942. **ἐπυλλίοις,** 'verselets;' the regular stock-in-trade of Euripides, see Ach. 898; Pax 532. But as one naturally expects here the name of some drug in his prescription, it is not unlikely that **ἐπυλλίοις** is a surprise for *ἐρπυλλίοις,* 'wild thyme.' It is impossible to give the double meaning of **περιπάτοις** in an English translation. From the doctor's point of view, it means 'constitutionals;' from the teacher's point, 'philosophical disquisitions.' Perhaps a play on 'excursions' and 'excursuses' might suggest the double thought.

τεύτλια, 'beetroot' is credited with cooling properties, *πάντα σκληρὰ καὶ οἰδαίνοντα πάθη θεραπεύει.*

l. 943. **διδούς,** still a medical term, 'administering decoction of chatter, straining it off from books.' Here Euripides is made to confess that his characters often speak the common-places of the text books of rhetoric and philosophy. Mitchell illustrates this by the moralising of Andromache (Troad. 631 foll.); the lecture on competition by Eteocles (Phoen. 500 foll.); on ambition by Andromache (Andr. 319 foll.); on morality by Phaedra (Hipp. 380 foll.).

l. 944. **εἶτ' ἀνέτρεφον,** 'next I proceeded to feed it up' (after the 'reducing') 'with monodies, throwing in an infusion of Cephisophon.' This man was a slave of Euripides, and intimate in his household. He was suspected of helping his master in his poetical compositions. See on inf. 1408, 1452. The hemistich **Κηφισοφῶντα μιγνύς** is ingeniously assigned by Leutsch to Dionysus.

l. 946. **οὐκ ἐλήρουν ὅ τι τύχοιμ',** 'I did not prate on any chance topic; nor by plunging headlong into the story did I create confusion.' The attempts of the prologist (**οὐξιών**) to give the 'family history' (**τὸ γένος**) of the play may be examined in the prologues to the Suppl., Ion, Helena, Herc. Fur., Bacch., Hec., Phoeniss., Electr., Orest., I. T.

l. 947. **τὸ σαυτοῦ,** sc. *γένος,* 'your own family-history:' alluding to the low extraction of Euripides.

l. 948. **ἀπὸ τῶν πρώτων ἐπῶν οὐδὲν παρῆκ' ἄν,** 'from the speaking of the very first verses onward I suffered' (customary aor. with *ἄν* sup. 911) 'no shirking of work.' For the neut. cp. Eur. Bacch. 262 *οὐχ ὑγιὲς οὐδὲν ἔτι λέγω τῶν ὀργίων.*

l. 952. **δημοκρατικόν,** 'on democratic principles,' as exhibiting that complete *παρρησία* that was supposed to be the privilege of the Athenian adult citizen; but which Euripides extends to the unprivileged.

τοῦτο μὲν ἔασον, 'come, drop that!' sc. the allusion to 'democratic principles,' 'for you have got but a ticklish footing upon that ground;' or, 'you have got no disquisition that runs well upon that.' Again we have the double meaning of *περίπατος,* as in sup. 942. Euripides was supposed to have coquetted with the oligarchical faction; and, anyhow, his visit to the court of Archelaus was of bad precedent for a 'Liberal,' if, as Sophocles says, *ὅστις δὲ πρὸς τύραννον ἐμπορεύεται | κείνου 'στι δοῦλος, κἂν ἐλεύθερος μόλῃ.*

l. 954. **τουτουσί,** 'the audience yonder.' There is something quite Socratic about the professions of Euripides.

l. 956. **ἐσβολάς,** 'the introduction' (*καινὰς ἐσβολὰς ὁρῶ λόγων* Eur. Suppl. 92) 'of subtle rules, and triangulations of verses.'

l. 957. **ἐρᾶν,** 'to be in love,' seems to come in most awkwardly in this list; nor does it help much to join *στρέφειν ἐρᾶν* or *στροφῶν ἐρᾶν,* 'to have a passion for twisting.' It is best, perhaps, to accept *ἐρᾶν* as an intentional surprise, referring to such dramas as the Hippolytus and Aeolus.

l. 958. **κάχ'** (*κακὰ*) **ὑποτοπεῖσθαι.** The suspicious temper of the Athenians in Aristophanes' day is amusingly described in Thesm. 395 foll.

l. 959. **οἰκεῖα,** 'domestic,' 'homely,' in which the spectators would be able to catch him tripping, if he was wrong in any details. And this was more wholesome for them, he says, than 'to be driven out of their senses' by bombastic words.

l. 963. **Κύκνους.** The fight between Achilles and Cycnus, son of Poseidon, might well startle the audience; ending as it did with the transformation of the vanquished hero—'victum spoliare parabat: | arma relicta videt, corpus deus aequoris albam | contulit in volucrem, cuius modo nomen habebat' Ov. Met. 12. 143. Memnon, 'Lord of the team with tinkling trappings,' was the subject of two plays of Aeschylus, the **Μέμνων** and the **Ψυχοστασία** (weighing of souls).

l. 965. *Phormisius* is described (in Eccl. 97) as a thick-bearded, formidable-looking man; one of the Athenian demagogues, and a sort of 'Black Mousquetaire.' *Megaenetus* is called **ὁ Μανῆς** (the name of a slave); or **ὁ Μάγνης** (the Magnesian). But Fritzsche quotes from Pollux, to the effect that *μανῆς* or *μάγνης* is a cant term for a bad throw at dice; so that his name may have the same connotation as Thackeray's 'Mr. Deuceace;' or if **Μάγνης** be read, with the double meaning of a Magnesian stranger, and an unlucky, or dishonest, gamester, we might adopt sporting parlance, and call him the 'Welsher.' These men he designates, with true *ῥήμαθ' ἱππόκρημνα*, as 'moustachioed heroes of bugle and lance,' and 'grinning brigands of the pine-tree springe.' This alludes to a torture invented by the bandit Sinnis, 'Qui poterat curvare trabes, et agebat ab alto | ad terram late sparsuras corpora pinus' Ov. Met. 7. 441. The bent tree flew back when released and tore the victim in two. *Cleitophon*, son of Aristonymus, was a companion of Plato. He had the reputation of being a lazy idler, but he professed himself an admirer of Socrates. The 'smart Theramenes' appears again as the lucky trimmer (see on sup. 540), with that happy instinct of self-preservation that 'if he gets into troubles, and stands close at hand to them, he manages to throw himself clear of the danger.' This translation attempts to keep the double meaning of *πέπτωκεν*, which means not only 'he tumbles clear of the trouble;' but 'his throw is a lucky one,' as in the phrase *ἀεὶ γὰρ εὖ πίπτουσιν οἱ Διὸς κύβοι*. And this metaphor seems to be continued in *οὐ Χῖος ἀλλὰ Κεῖος*, for *Χῖος* is the lowest throw of the dice, like the *κύων*, and *Κῷος*, like Lat. Venus, the highest. But instead of writing *ἀλλὰ Κῷος*, which would make the whole phrase mean 'a man of no blanks, but all prizes,' Aristophanes alters **Κῷος** into **Κεῖος**, by way of surprise, because Ceos was the native place of Theramenes. That 'Chian' means a man of ill, and 'Cean' a man of good repute, as the Schol. states, has not much point. But, indeed, the whole passage is unsatisfactory. What can **πλησίον παραστῇ** mean? Velsen would read *ἢν κακοῖς τις περιπέσῃ*, 'if anybody gets into trouble, and Theramenes chance to be standing by:' but this is pure conjecture. It is just possible that there is some bitter allusion in **πλησίον** to the fact that Theramenes was 'as near as any one else,' to the struggling sailors at Arginusae; though he did not help

them, yet he saved himself. Possibly there may be an allusion to *παραστάτης*. Cp. Falstaff's words, 'Call you that backing of your friend?' If we might take *καί* disjunctively = *ἤ*, it would be simpler to render, 'gets into trouble,' *or* 'finds himself very near it.'

l. 971. **τοιαῦτα μέντοὐγώ** (*μέντοι ἐγώ*), 'such sort of wisdom' (**τοιαῦτα φρονεῖν**) 'I introduced into these spectators.'

l. 978. **κἀνασκοπεῖν**, 'and to investigate—how goes this? where am I to find that? who has taken this?' **ἔλαβε** violates the metre; and it is tempting, with Velsen, to reject l. 979, which looks like the addition of some one who did not see the point. We do not want the details of household life introduced here. All that Euripides would say, is that he boasts to have given the Athenians an enquiring mind. It is Dionysus who maliciously extends the **οἶκον οἰκεῖν** to the petty squabbles of masters and slaves.

l. 981. **εἰσιών**, 'as he comes indoors.'

l. 986. **τέθνηκέ μοι**, 'last year's pot has vanished from my sight.' **τέθνηκε** is jestingly used to invest the fate of an old pot with a deep human interest.

l. 989. **τέως**, 'up till then,' i.e. till Euripides took them in hand.

l. 990. **μαμμάκυθοι**, said to be from *μάμμα* and *κεύθω*, said of one who hides himself in his mother's lap, = 'milksop.' According to Eustath. **μελιτίδης** is a sort of Simple Simon. Its connection with *μέλι* may be illustrated by the word *βλιττομάμμας* Nub. 1001. With **κεχηνότες** we may compare the name given to Athens in Eq. 1263 *ἡ* **Κεχηναίων** *πόλις*.

l. 992. **τάδε μέν**. The *Μυρμίδονες* of Aeschylus began with the words *τάδε μὲν λεύσσεις, φαίδιμ' Ἀχιλλεῦ· | δοριλυμάντους Δαναῶν μόχθους | οὓς . . εἴσω κλισίας*, spoken by the Chorus of Myrmidons to Achilles when imploring his aid. The choric song ll. 992–1004 is apparently antistrophic to ll. 895-904. The uncertainty of the reading in ll. 896, 897 (see notes) affects ll. 993, 994. Kock and Meineke mark a lacuna after **ὅπως**.

l. 994. **μή σ' ὁ θυμός**, 'lest your passion sweep you away, and carry you *beyond the olives*,' i.e. off the course. At the end of the race course, where the turn was made, a clump of olives was planted; so that to get 'beyond the olives' was to be out of the race altogether.

l. 999. **ἀλλὰ συστείλας**, 'but after taking in a reef, and reducing your sails to a mere edge, see that you speed on faster and faster, and be on the look out, while you have yet the gale smooth and steady.'

l. 1001. **ᾄξεις** (*ἀΐσσω*) is the simplest correction of the MS. reading *ἄξεις*. Other suggestions are *εἴξεις*, or *ἕξει* (*ἕξειμι*), both giving the idea of getting away from the storm.

l. 1004. **πυργώσας**, cp. the phrase 'building up the lofty rhyme.' So Aristoph. writing (Pax 749) of the wise poet (meaning himself) says

ἐποίησε τέχνην μεγάλην ἡμῖν κἀπύργωσ' οἰκοδομήσας | ἔπεσι μεγάλοις καὶ διανοίαις.

l. 1005. **κοσμήσας τραγικὸν λῆρον.** There are two ways of taking this: either to follow the Scholl. and say that λῆρον is put, παρ' ὑπόνοιαν for τέχνην—a piece of good natured 'chaff' from the Chorus of a *comic* poet, who was pleased to call the composition of the rival style 'tragic trumpery:' or, less likely, we must take λῆρον as representing the silliness of the tragic stage before Aeschylus took in hand to adorn it: *lateritiam invenit, marmoream reliquit.*

τὸν κρουνὸν ἀφίει, as we might say, 'pull up the sluices;' a strange shift of metaphor after the picture of the reefing of the sails.

l. 1006. τῇ συντυχίᾳ, 'this occurrence.'

l. 1012. **τεθνάναι.** This is a fine touch of humour in the mouth of the dead.

l. 1014. **τετραπήχεις,** 'six feet high.' Cp. Vesp. 553. **διαδρασιπολίτας,** 'citizen-shirks,' who disown all responsibilities, whether military or political; so διαδεδρακότες Ach. 601. Transl. 'malingerers.'

l. 1015. **κοβάλους.** The Κόβαλοι, whom the Sausage-seller (Eq. 635) invokes, along with the spirits of humbug and boobyism, are 'mischievous goblins,' 'imps' (like Cobolds and Pucks), belonging originally to the mixed retinue that accompanied Dionysus. Cp. κοβαλικεύεσθαι (Eq. 270); κοβαλικεύματα (ib. 332), and κόβαλα (ib. 417). Here it means 'arch-buffoons,' or 'rogues.'

l. 1017. **ἑπταβοείους,** 'seven-hides-thick.' Properly the epithet of the shield of Ajax. Il. 7. 220; Soph. Aj. 576.

l. 1018. **χωρεῖ,** 'advances,' 'spreads.' See Nub. 916.

κρανοποιῶν αὖ μ' **ἐπιτρίψει,** 'he'll be the death of me, hammering away at his helmets.' The word is intended to have the ambiguous meaning of 'manufacturing helmets,' and 'introducing warlike gear' in his dramas.

l. 1020. **μὴ..χαλέπαινε,** 'don't show your spite by obstinate reserve.'

l. 1021. **Ἑπτ' ἐπὶ Θήβας.** The subject of the play is the contest of Polyneices and his confederate heroes against his brother Eteocles and the Thebans. It concludes with the fatal duel between the brothers, and the proclamation of the herald against the burial of Polyneices. The Seven against Thebes formed the 3rd play in a Trilogy: the 1st and 2nd being the 'Laius' and 'Oedipus.' It won the 1st prize.

l. 1023. **πεποίηκας,** 'hast represented' the Thebans of mythic days, as braver than the Argives: and, by implication, the Thebans of contemporary times, as braver than the Athenians, with whom they were always at enmity. Probably also Dionysus insinuates that Aeschylus has actually 'made' (ποιεῖν) the Thebans all the braver, and therefore all the more dangerous enemies to Athens.

l. 1025. **αὖτ'** (*αὐτά*), sc. *τὰ πολεμικά*. **ἐπὶ τοῦτ'**, sc. *ἐπὶ τὸ ἀσκεῖν*.

l. 1026. **διδάξας** (cp. *διδάσκειν χορόν*), 'by having put the "Persians" on the stage.' **μετὰ τοῦτ'** introduces a difficulty: the date of the representation of the 'Persians' at Athens is 472 B.C. After this Aeschylus went to the court of Hiero, about 471, and there reproduced the play; though with what amount of alterations it remains a disputed point. Aeschylus was in Athens again in 468; and the 'Seven' was probably produced in the following year (467). If we seek to reconcile the dates with the statement in the present passage, we must either be content, with Mitchell, to render **μετὰ τοῦτ'**, 'besides;' or we must believe that the date assigned by the Didascalia to the representation of the 'Seven' refers to a later reproduction of the play. The subject of the 'Persians' was the battle of Salamis, and the flight of Xerxes.

l. 1028. **ἐχάρην γοῦν ἡνίκ' ἥκουσα περὶ Δ.** This, the reading of the MSS., is faulty in metre, and untrue in fact: for no news is brought in the 'Persians' of the death of Darius. It had taken place long before; and in the play only his ghost appears, and foretells the further victory at Plataea. Perhaps however it is not too much to charge the stupidity of Dionysus with the strange muddle, and the important announcement of stale news—like our saying, 'Queen Anne's dead!' Various emendations have been proposed, as **ἡνίκ' ἀπηγγέλθη**, which restores the metre, and may, *perhaps*, be construed, 'when the news was brought of the appearance of the shade of Darius.' But in the Persae (754, 966) the chorus break into lamentation not at any announcement by *Darius*, but when Xerxes bewails the disaster of Salamis. There is therefore much to be said for Prof. Tyrrell's ingenious conjecture (Class. Rev. i. 130) *ἐχάρην γοῦν ἡνίκ' ἐκώκυσας, ποῖ Δαρείου τεθνεῶτος*. Cp. of Xerxes, Pers. 468, *κἀνακωκύσας λιγύ*. This is, at any rate, more metrical than Fritzsche's *ἐχάρην γοῦν τῇ νίκῃ ἀκούσας παρὰ Δ. τ.* It may be said that in our edition of the Persians the Chorus does not say **ἰαυοῖ** (unless we accept Blomfield's emendation in Pers. 664): but Dionysus is merely summing up the long *κόμμος* of lamentation by the Chorus in true Oriental style. Or **ἰαυοῖ** may be a silly invention of Dionysus (like the mock word Ἰαοναῦ Ach. 104) for the true Persian *ὀά* (Pers. 116).

l. 1030. Join **ταῦτα ἄνδρας ἀσκεῖν**, 'our poets ought to train our men in these things.' So **ἀσκεῖν** in Plut. 47 *ἀσκεῖν τὸν υἱὸν τὸν ἐπιχώριον τρόπον*. Conjectures are **λάσκειν** and **φάσκειν**.

l. 1032. **Ὀρφεύς**. It is now impossible to detach the real Orpheus, the Thracian bard, from the marvellous stories that grew round his name, and from the spurious 'Orphic hymns' that were attributed to him in later time, and which were constantly extended and interpolated. Müller thinks that Orpheus is really connected with the cult of the Chthonian Dionysus (**Ζαγρεύς**); and that the foundation of this worship,

and the composition of hymns for the initiations connected with it, were the real functions of this poet. Similarly **Μουσαῖος** was a sort of eponymous representative of the hymns connected with the Eleusinian Mysteries.

φόνων τ' ἀπέχεσθαι, 'to abstain from *blood*;' for the prohibition was not only against 'murder,' but against the slaying of animals for food. Cp. Hippol. 953 *ἤδη νυν αὔχει, καὶ δι' ἀψύχου βορᾶς | σίτοις καπήλευ', Ὀρφέα τ' ἄνακτ' ἔχων | βάκχευε.*

l. 1035. **ἀπὸ τοῦ**, '*unde*.'

l. 1036. **Παντακλέα.** This awkward functionary, while taking part in a procession (*ἔπεμπε, πομπή*), instead of arranging the crest in the helmet before putting it on, placed the helmet on his head first, and tried to fix the crest afterwards. But as the *λόφος* dropped through a hole in the helmet and was fastened inside by a nut, or (rather) a string or strap, it was impossible to fix it when once the helmet had been put on.

l. 1039. **ἄλλους**, sc. *ἐδίδαξεν Ὅμηρος.*

Λάμαχος ἥρως. Aristophanes is here true to his principle. Just as he would not attack Cleon, when he was dead (Nub. 550; Pax 148 foll.); so here he takes a generous view of the soldierly qualities of Lamachus, now that he had died a hero's death in the Sicilian expedition; though he lashed him unsparingly in life, as in the Acharn. and Pax.

l. 1040. **ἀπομαξαμένη** (*μάττω*), 'taking the print;' more common with *ἐκμάττω*. Cp. Thesm. 514 *λέων, λέων σοι γέγονεν, αὐτέκμαγμά σου*, 'your very image.' For Aeschylus' acknowledgment of his debt to Homer cp. Athen. 8. 438 E *ὃς καὶ αὐτοῦ τραγῳδίας τεμάχη εἶναι ἔλεγε τῶν Ὁμήρου μεγάλων δείπνων.*

l. 1042. **ἀντ-ἐκ-τείνειν**, probably carrying out the same metaphor from soft and ductile material, 'to shape himself to these models.'

l. 1043. **Φαίδρας.** The Phaedra, in the *Ἱππόλυτος στεφανηφόρος* which has come down to us, is an unfortunate rather than a guilty woman: a victim rather than a votary of Aphrodite. But Euripides had brought out an earlier play called *Ἱππόλυτος καλυπτόμενος*, in which the reckless passion of Phaedra, and the sophistical excuses she made for her immodesty, were too strong for his Athenian audience. The author of the Vita Euripidis speaks of it as a drama *ἐν ᾧ τὴν ἀναισχυντίαν ἐθριάμβευε τῶν γυναικῶν.*

Σθενέβοια (named Anticleia in Hom. Il. 6. 150 foll.), is the Potiphar's wife of classical story. Proetus, king of Argos, is the Potiphar, and Bellerophon the Joseph. Euripides wrote one play called Bellerophon, and another called Stheneboea.

l. 1044. **ἐρῶσαν.** Although the plot of the Agamemnon turns upon

the guilty passion between Clytaemnestra and Aegisthus, yet that passion is never paraded in the play; though it would have given an opening for many a powerful passage. The connection of Agamemnon with Cassandra may be called immoral; but she, at any rate, shows no fervid love for her lord and master.

l. 1045. **Ἀφροδίτης οὐδέν σοι**, as Kock neatly says, Euripides means to say that Aeschylus is a *homo invenustus*.

l. 1046. **πολλὴ πολλοῦ** (as in Eq. 822; Nub. 915) **᾽πικαθῆτο**, 'in violence she laid violent siege to you and yours, and so she laid you low, your very ownself.' Notice the tmesis in **κατ᾽ οὖν ἔβαλε**, which is quite a Herodotean usage, as in *κατ᾽ οὗν ἔδησεν* 2. 122; *κατ᾽ ὧν ἐκάλυψε* ib. 47. This may be supposed to refer to the infidelities of the two wives whom Euripides married; one of whom he is said to have detected carrying on an intrigue with his actor (or slave) Cephisophon.

l. 1047. **τοῦτό γέ τοι δή**, 'that's one for you.'

l. 1048. **ἃ γὰρ ἐς τὰς ἀλλοτρίας ἐποίεις**, 'the passions which you represented in the case of other men's wives—by the same have you yourself got punished;' i. e. you, who have filled your plays with stories of adulteresses, have found an adulteress in your own wife.

l. 1051. **αἰσχυνθείσας**. Aeschylus ventures to speak of Athenian ladies as committing suicide, because they 'have been put to shame in consequence of those Bellerophons of yours;' i. e. the contrast of Anticleia's lust with Bellerophon's chastity has cast an unendurable reproach upon the whole female sex. So Agamemnon says of Clytaemnestra (Od. 11. 432) *ἡ δ᾽ ἔξοχα λυγρὰ ἰδυῖα | οἵ τε κατ᾽ αἶσχος ἔχευε καὶ ἐσσομένῃσιν ὀπίσσω | θηλυτέρῃσι γυναιξί, καὶ ἥ κ᾽ εὐεργὸς ἔῃσι.* Weil thinks that the allusion rather is to actual seduction of Athenian ladies by the young gallants reared in the morality which Euripides represents.

l. 1052. **πότερον δ᾽ οὐκ ὄντα**, 'was it that I composed this story, all unreal, about Phaedra?' He defends himself on the ground that he did but reproduce the story in its traditional form, and did not invent. The answer to which is that a tale may be only too true, and had better be left untold. See Aristot. Poet. 20 *Σοφοκλῆς ἔφη αὐτὸς μὲν οἵους δεῖ ποιεῖν, Εὐριπίδην δὲ οἷοι εἰσί.*

l. 1054. **παράγειν**, 'to bring it forward' on the stage.

l. 1056. **Λυκαβηττούς**. Mount Lycabettus in Attica, and Mount Parnassus near Delphi, serve here as *types* of lofty mountains, representing the *ῥήμαθ᾽ ἱππόκρημνα* of Aeschylus. For **Παρνασσῶν** Bentley and Porson read **Παρνήθων**, sc. Mount Parnes in Attica. The names are often confused in MSS.

l. 1058. **ἀνθρωπείως**, the poet ought to use language 'down to human level.'

l. 1059. **ἴσα τὰ ῥήματα,** 'the phrases that express them ought to be on the same scale.'

l. 1060. **κἄλλως.** See on sup. 80.

l. 1061. **ἡμῶν,** the common brachylogical idiom in comparisons = *τῶν ἡμετέρων*. Compare Il. 17. 51 *κόμαι Χαρίτεσσιν ὅμοιαι = κόμαις Χαρίτων*.

l. 1062. **ἀμοῦ,** sc. **ἃ ἐμοῦ,** 'which when I exhibited (sup. 1032) quite properly you completely spoiled.' Aeschylus was the *pallae repertor honestae* (Hor. A. P. 278), while the stage dresses that Euripides delighted to use were rags (see sup. 840).

l. 1064. The order of the words is **τί οὖν ἔβλαψα δράσας τοῦτο;**

l. 1065. **τριηραρχεῖν.** The duty of equipping a ship for the Athenian navy was one of the special services (λειτουργίαι) required of citizens who had a certain property qualification. Sometimes the service was performed on the most liberal and magnificent scale: sometimes it was shirked, on the excuse of poverty, by those who could well afford it. That the tax did sometimes press unfairly may be inferred from the permission granted to appeal to the people in cases of extreme hardship. Here, of course, the complaint of Aeschylus that such unpatriotic shirking was the natural lesson taught by the weeping heroes of Euripides, is not serious. **πλουτῶν** (*πλουτέω*), 'though rich.'

l. 1066. **περιῖλάμενος** (aorist of *περιείλω, -ειλέω*, or *-ίλλω*) is Cobet's correction for the *περιειλλόμενος* or *-ιλλόμενος* of the MSS.

l. 1067. **χιτῶνα οὖλων ἐρίων,** like the *οὖλαι χλαῖναι* of Od. 4. 50.

l. 1068. **ἀνέκυψεν,** 'pops up at the fish-stall.' After suing *in forma pauperis*, and being excused from service, he next appears buying delicacies in the fish-market. With *τοὺς ἰχθῦς* Vesp. 789 cp. *τὰ ἄλφιτα, οἱ λύχνοι, αἱ μύρριναι* Lysis. 557.

l. 1071. **τοὺς παράλους,** 'the crew of the Paralus,' or state galley. The Schol. here, speaking of the Πάραλοι, says ἄτιμοι δὲ οὗτοι ἦσαν, which looks as if they were in disgrace for some act of insubordination; perhaps for disobedience at Arginusae, where they refused, because of the storm, to attempt the rescue of the crews from the wrecks. The whole crew of the Paralus, both *ἐρέται* and *ἐπιβάται*, were (Thuc. 8. 73) freeborn Athenian citizens. They are described by Thucydides as devoted to the cause of the democracy and bitterly opposed to the oligarchical faction.

l. 1072. **ἀνταγορεύειν.** The teaching of Euripides, and of the Sophists generally (see Nub. passim), was to encourage the rising generation to rebel against authority.

l. 1073. **ῥυππαπαῖ,** 'pull away,' as in Vesp. 909. The patriotic horses who man the vessels, as told in Eq. 602, modify this cry into *ἱππαπαῖ*.

l. 1077. **νῦν δ' ἀντιλέγει,** 'but nowadays (the oarsman) gainsays his orders, and, refusing to row any longer, he sails about hither and thither.' Probably a contrast is intended between **ἐλαύνειν** and **πλεῖν**. The crew will not labour at the oar, but *sail* about at their ease: like the distinction in Od. 11. 640 *πρῶτα μὲν εἰρεσίη, μετέπειτα δὲ κάλλιμος οὖρος.*

l. 1079. **προαγωγούς.** Phaedra's nurse in the Hippolytus was a *προαγωγός* or 'procuress,' in trying to bring Phaedra and Hippolytus together. **Προαγωγοί** were punishable with death by the Solonian laws. In the Thesm. 1172 foll., Aristophanes makes Euripides himself, in the character of an old woman, play the part of a *προαγωγός.*

l. 1080. **τικτούσας ἐν τοῖς ἱεροῖς.** In one of the plays of Euripides, Auge the priestess bears a child to Heracles in the temple of Athena, and then seeks to justify herself before the goddess. Cp. Thuc. 3. 114, where the prohibition was made after the purification and consecration of Delos, *μήτε ἐναποθνήσκειν ἐν τῇ νήσῳ μήτε ἐντίκτειν.*

l. 1081. **ἀδελφοῖς,** as Canace with Macareus. See sup. 850, inf. 1485.

l. 1082. **τὸ ζῆν.** Cp. Plato, Gorg. 492 E, where Socrates says, *οὐ γάρ τοι θαυμάζοιμ' ἂν εἰ Εὐριπίδης ἀληθῆ ἐν τοῖσδε λέγει, λέγων· τίς δ' οἶδεν εἰ τὸ ζῆν μέν ἐστι κατθανεῖν, τὸ κατθανεῖν δὲ ζῆν.* This is from the Polyidus. The dogma appears in a similar form in the Phrixus of Euripides.

l. 1084. **ὑπογραμματέων** (see inf. 1506), so written since Hermann, instead of the vulg. *ὑπὸ γραμματέων.* The reference is obscure. Athens seems to have been overrun by a swarm of these underclerks; to the lowest and commonest grade of which Demosthenes assigns Aeschines when (Dem. de Cor. 269) he calls him *ὅλεθρος γραμματεύς.* Cp. also Fals. Leg. 371 *πανοῦργος οὗτος καὶ θεοῖς ἐχθρὸς καὶ γραμματεύς.* Perhaps, however, *γραμματεύς* here has the meaning of a 'scribbler,' dabbling in philosophy, &c.

l. 1085. **δημοπιθήκων,** 'playing their monkey tricks on the populace.' The *πίθηκος* is the type of low cunning; cp. Acharn. 907, where the *συκοφάντης* is described as *ἅπερ πίθακον ἀλιτρίας πολλᾶς πλέων.*

l. 1087. **λαμπάδα,** 'the torch.' It was no easy matter to run in the torch-race, which required both speed and caution, to reach the goal first and keep the torch alight.

l. 1089. **ἀφηνάνθην,** (*ἀφαναίνω*), 'I was spent (lit. 'dried up') with laughter.' Perhaps with allusion to laughing oneself dry, and finding excuse for a drink, as *δίψῃ ἀφανανθήσομαι* Eccl. 146. The 'pursy, pasty-faced little man' was struggling along, bent nearly double (*κύψας*) with his exertions, 'distanced as he was by all the other runners, and making a terrible to-do (*δεινὰ ποιῶν* Nub. 388) about it.' He has to

'run the gauntlet' through the 'men of Cerameicus' (οἱ Κεραμῆς from Κεραμεύς), who deal him many a slap as he passes.

l. 1094. **ἐν ταῖς πύλαις**, sc. *αἱ Κεραμεικαὶ πύλαι*, so called as forming the communication between the inner and outer Cerameicus. These 'gates' were also called *Δίπυλον*.

l. 1096. **ταῖσι πλατείαις**, sc. *χερσίν*, 'with the flat of the hand.' These *alapae* gave rise to the proverb *Κεραμεικαὶ πληγαί*.

l. 1099. **φυσῶν**. This is explained of 'wilfully blowing out' his torch, and running away. Cp. Theophrast. Ign. *ὁ μὲν λύχνος ἀποσβέννυται φυσώμενος*.

l. 1100. **ἁδρός**, 'in full strength.'

l. 1101. **τείνῃ βιαίως**. Aeschylus 'presses on vigorously' (cp. *τείνειν πολέμοιο τέλος* Il. 20. 101), and Euripides 'has the power to wheel round on his pursuer (cp. Eq. 244 *ἀλλ' ἀμύνου κἀπαναστρέφου πάλιν*) and attack him smartly.' Plutarch uses the word similarly (Flamin. 81), *ἐπερείδειν τὴν φάλαγγά τινι*, 'to bring the whole weight of the phalanx to bear on him.'

l. 1103. **μὴ 'ν ταὐτῷ καθῆσθον**. Cp. Thuc. 5. 7 *Κλέων τῶν στρατιωτῶν ἀχθομένων τῇ ἕδρᾳ, καὶ οὐ βουλόμενος αὐτοὺς διὰ τὸ ἐν τῷ αὐτῷ καθῆσθαι* ('keeping to one spot') *βαρύνεσθαι, ἀναλαβὼν ἦγεν*. This recommendation to activity and change of ground in the wordy warfare is like the advice given by Socrates to Strepsiades (Nub. 703), *ταχέως δ' ὅταν εἰς ἄπορον πέσῃς ἐπ' ἄλλο πήδα νόημα φρενός*.

l. 1104. **εἰσβολαί**, see on sup. 956. The word has a sort of double meaning here; both 'openings' or 'beginnings' and also 'assaults.'

l. 1106. **ἔπιτον** (*ἔπειμι*), 'attack.' **ἀναδέρεσθον**, lit. 'strip off the skin;' i.e. 'lay bare,' 'expose.' So Brunck for the MS. reading *ἀναδέρετον*. Bergk would read *ἀνὰ δ' ἔρεσθον*, in tmesis, meaning 'question,' 'examine' each other.

l. 1108. **κἀποκινδυνεύετον**, 'and have the hardihood.'

l. 1110. **ὡς τὰ λεπτὰ μὴ γνῶναι**, 'so as not to understand those subtleties, as you utter them.' **λεγόντοιν**, gen. abs.

l. 1113. **ἐστρατευμένοι γάρ εἰσι**, 'for they have seen a great deal of service.' This may mean merely that foreign wars have extended their knowledge of the world; or, generally, that they are well practised in every kind of conflict, political, philosophical, literary, or social; which suits better with the following words.

l. 1114. **βιβλίον**. Euripides is himself one of those named by Athenaeus as having had a large *βιβλίων κτῆσις* (cp. inf. 1409).

l. 1116. **παρηκόνηνται** (*ἀκονάω*). The native wits of the Athenians, already sharp enough, 'have been whetted' to a still keener edge. Cp. Xen. Cyr. 6. 2. 33 *ὁ λόγχην ἀκονῶν ἐκεῖνος καὶ τὴν ψυχήν τι παρακονᾷ*.

l. 1118. **θεατῶν γ' οὕνεχ'**, 'as far as the spectators go.' They are

clever enough: don't be afraid your contest will be above their heads.

l. 1119. καὶ μήν, 'well, then.' σου. Here Euripides turns to Aeschylus. In the next line he accosts Dionysus, and speaks *of* Aeschylus (αὐτοῦ). This transition is very violent; and it might be better to read σοι, referring it to the leader of the Chorus, and making it an answer to the foregoing request.

l. 1122. ἀσαφής. Meineke needlessly rejects the line. What Euripides means to say is that the Prologue, as used by Aeschylus, does not put the spectators in possession of the plot of the play, nor make the mutual relation of the *dramatis personae* clear. It must be observed, however, that when Euripides actually comes to the *βάσανος*, his criticisms are purely verbal, and do not deal with the matter.

l. 1124. Ὀρεστεία. If this word includes the whole Trilogy, it might be better to read *πρῶτον δὲ μοί τιν'* ἐξ Ὀ. λέγε. Dr. Verrall takes Ὀρεστεία to be the title used by Aristophanes and his contemporaries for the Choëphoroe, from which the quotations are taken.

l. 1126. Ἑρμῆ χθόνιε. The opening scene of the Choephori represents Orestes, on his return from exile to avenge the murder of his father, invoking the aid of the Chthonian Hermes, with the words πατρῷ' ἐποπτεύων κράτη. But what is signified by κράτη? to whom does πατρῷα refer? what is the meaning of ἐποπτεύων? This ambiguity is an exhibition of the ἀσάφεια of which Euripides complains. Orestes seems to say, 'thou that keepest watch over the powers assigned thee by *thy* father,' sc. Ζεὺς σωτήρ, which points the appeal conveyed in the words σωτὴρ γενοῦ μοι. Or the words (perhaps directly addressed to a statue of Hermes) may be interpreted, 'thou that watchest over my father's sovereignty;' a fitting address from one who has come to regain his *πατρῷα κράτη*. Euripides chooses to interpret the expression, 'thou that dost regard the violence done to *my* father' (so *νίκη καὶ κράτη* Aesch. Suppl. 951). The passage is fairly open to the charge of obscurity.

l. 1130. ἀλλ' οὐδὲ πάντα, 'well, but these verses altogether are not more than three:' and so hardly offering room for 'more than twelve faults.'

l. 1133. πρὸς τρίσιν ἰαμβείοισι. Perhaps Dionysus gives friendly advice to Aeschylus to quote no more; or else 'you'll find something else scored against you besides these three iambics,' which have already been credited with so many mistakes. The more you quote, the more errors will be proved against you. προσοφείλειν is the regular term in the courts for incurring a fine in addition to the loss of the thing in dispute. 'You'll not only lose your three lines, but you will be fined as well.' The conversation between Aeschylus and Dionysus must be

taken as a sort of by-play; for the words of Euripides run on, unheeding the interruption, εἴκοσίν γ' ἁμαρτίας, εὐθὺς γὰρ . . ὅσον. Bergk would transpose 1136—ΑΙΣ. ὁρᾷς ὅτι ληρεῖς; ΕΥΡ. ἀλλ' ὀλίγον γέ μοι μέλει—before 1132, in which case παραινῶ σοι σιωπᾶν will be a warning to Aeschylus not to interrupt; and the following words will be a threat that, if he does, he 'shall be sconced in some verses beyond the three already quoted, and so run the risk of having more holes picked in his diction.'

l. 1136. ὁρᾷς ὅτι ληρεῖς; No transposition, however, can settle with certainty the meaning of these words, and the answer to them. If Aeschylus speaks them to Dionysus they must mean, 'don't you see you are talking nonsense in bidding me to be silent?' And Dionysus answers, 'I don't care whether I am or not.' But it gives more point to make ὁρᾷς ὅτι ληρεῖς addressed to Euripides. 'Don't you see,' says Aeschylus, 'that you are talking nonsense, with your "dozen mistakes," and your "more than twenty," and your οὐράνιον ὅσον?' 'I don't care if I am,' Euripides retorts: an amusing confession that sense and nonsense are both the same to him.

l. 1140. οὐκ ἄλλως λέγω, 'I don't deny it,' 'I admit it.' So in Hec. 302.

l. 1144. οὐ δῆτ' ἐκεῖνον, 'Nay, 'twas not *that* Hermes (sc. Ἑρμῆν δόλιον implied in δόλοις sup.) 'that he addressed; but it was the Helpful Hermes that he accosted as god of the subterranean world; and he made his meaning plain by saying that it is from his sire he holds the prerogative.' What the exact criticism of Euripides was going to be we shall never know, as Dionysus interrupts, with the ridiculous idea that such 'subterranean privileges so inherited' would make Hermes out to be a 'tomb-rifler' on the father's side. For ἐκεῖνον, the Rav. MS. has ἐκεῖνος = Ὀρέστης.

l. 1150. πίνεις οἶνον, i. e. 'the wine you drink is vapid stuff;' as we should say, 'it wants bouquet.' This means that the joke is coarse and flavourless.

l. 1151. σὺ δ' ἐπιτήρει, 'and do you, Euripides, be on the look out for the flaw.'

l. 1159. μάκτραν . . κάρδοπον, 'a kneading-trough,' and 'a trough to knead in.'

l. 1160. οὐ δῆτα τοῦτό γ'. It seems hardly Greek to say οὐ δῆτα τοῦτό γε τὰ αὐτά ἐστι = 'this assuredly is not the same,' as Kock gives it. It is simple enough if we take ταὔτ' as = τὸ αὐτό. Others would read ταύτῃ 'στ'.

l. 1161. With ἄριστ' ἐπῶν ἔχον 'most excellently phrased,' cp. εὖ φρενῶν ἔχειν Hippol. 462, &c. It conforms to the rules of ὀρθοέπεια. The participle perf. pass. κατεστωμυλμένε seems to have a further shade of

meaning than merely 'glib-tongued fellow;' there is the notion of his being 'debased with chattering.'

l. 1162. **καθ' ὅ τι δή,** 'in what sense you describe it so.'

l. 1163. **ἐλθεῖν** is the ordinary word that would be used of one 'who still has part and lot in his native land.' We say, 'he has arrived, without further incident,' beyond the fact of his having been absent. Or **ἄλλης συμφορᾶς** may be the 'calamity' of exile, *ἄλλης* being used with its frequent idiomatic force. But on returning from exile, a man both 'arrives' (**ἔρχεται**), and 'is restored' (*κατέρχεται*). Euripides thereupon introduces a new quibble to the effect that *κατελθεῖν* is only applicable to those who are legally restored by formal permission of the authorities (**πιθὼν τοὺς κυρίους**, who in this case would be Aegisthus and Clytaemnestra).

l. 1170. **πέραινε,** 'complete;' i. e. give another *whole* verse.

l. 1171. **ἀνύσας,** 'with despatch;' lit. 'having got your work done.' **εἰς τὸ κακὸν ἀπόβλεπε** is equivalent to **ἐπιτήρει τὸ βλάβος** sup. 1151.

l. 1173. **αὖθις.** Bake's emendation *αὖ δὶς* is good.

l. 1174. **κλύειν ἀκοῦσαι.** Aeschylus does not attempt to rebut the charge of tautology in these two words; though from his own phrase (P. V. 448), *κλύοντες οὐκ ἤκουον*, we might have expected him to say that there was more mental process in *ἀκούειν*. But cp. Agam. 1244. Here, however, the doubling of the words has just a touch of instinctive pathos; as in 'we have erred and strayed,' 'we have done amiss and dealt wickedly.' We may compare it with (inf. 1184) *πρὶν φῦναι, πρὶν καὶ γεγονέναι*, 'before his birth, yea, before he came into being.'

l. 1176. **οἷς,** is commonly taken as the relative attracted into the case of **τεθνηκόσιν,** in place of the accusative, which would grammatically follow upon *ἐξικνούμεθα*. But there is no reason why it should not follow directly on **λέγοντες,** like *τεθνηκύσιν ἔλεγε*, sup. For the triple hail to the dead cp. Od. 9. 65 foll.; Virg. Aen. 6. 506.

l. 1178. **στοιβήν,** 'stuffing,' or 'padding.' Properly, leaves, straw, and the like, for packing brittle articles; like the *φορυτός*, in which the *συκοφάντης* is packed (Ach. 927).

l. 1179. **ἔξω τοῦ λόγου,** 'unconnected with the subject.'

l. 1180. The order of the words is *οὐ γὰρ ἀλλὰ* (sup. 58) *ἀκουστέα μοί ἐστιν*.

l. 1182. **ἦν Οἰδίπους.** Prologue to the *Antigone* of Euripides.

l. 1184. **μὰ τὸν Δί'.** The objections raised by Aeschylus are as sophistical and quibbling as those of Euripides. For the tautology in **πρὶν φῦναι . . πρὶν καὶ γεγονέναι** see on sup. 1174; and cp. Eur. Phoen. 1595 *πρὶν ἐς φῶς μητρὸς ἐκ γονῆς μολεῖν, ἄγονον*, &c. J. van Leeuwen, Mnemos. 24. 1. p. 110, would make **πρὶν κ. γ.** a ridiculous *aside* of Dionysus: 'what! kill him before he was himself born?'

l. 1188. **οὐ δῆτ'**, sc. *ἐγένετο*. It was not a case of 'becoming' wretched: he 'was' so from the first, and continued so.

l. 1190. **ἐν ὀστράκῳ**, 'in a crock.' The common practice of exposing children in a *χύτρα* (for which *ὄστρακον* is only a somewhat grotesque equivalent) is seen in such verbs as *χυτρίζω*, *ἐγχυτρίζω*, *καταχυτρίζω*.

l. 1192. **ἤρρησεν ὡς Πόλυβον**, 'he made his unlucky way to Polybus,' king of Corinth. *ἔρρειν* is common with this meaning of 'hastening somewhere, to one's own destruction;' cp. Eq. 4 *εἰσήρρησεν εἰς τὴν οἰκίαν*. So in Demosth. 560. 10 *φθείρεσθαι πρὸς τοὺς πλουσίους*.

l. 1195. **εὐδαίμων ἆρ' ἦν**. 'Well,' says Dionysus, 'if Oedipus could be called "happy" under such a complication of disasters: he would even have been happy if he had been colleague of poor General Erasinides.' Erasinides was one of the six *στρατηγοί* put to death after the battle of Arginusae. The attack really began with the fining and imprisonment of Erasinides on a charge of embezzlement; and this paved the way to the public prosecution of the Generals on the capital charge.

For **ἦν** with the force of *ἦν ἄν* cp. *καὶ μάλιστα εἰκὸς ἦν ὑμᾶς προορᾶσθαι αὐτά* (Thuc. 6. 78), and the regular construction of *ἔδει ἐχρῆν*, &c.

l. 1200. **ἀπὸ ληκυθίου**. Euripides had taunted Aeschylus with his obscurity and pomposity. Aeschylus retorts with the charge of monotony and common-place. The prologues which he criticises begin in the matter-of-fact style of children's stories—'once upon a time there was a man who'—next follows a participial clause, and then comes the fatal space for the finite verb, into which **ληκύθιον ἀπώλεσεν** fits, as if made for it. So much for the monotony. But the alternatives suggested (1203) for **ληκύθιον**, viz. **κωδάριον** and **θυλάκιον**, show that Aeschylus is thinking how Euripides dragged tragedy down to the humblest levels of everyday life; which is really the boast that Euripides himself makes (sup. 276), that he taught the people to look sharp after the management of their homes; or (as Dionysus parodies it) makes them cry out, in their petty economy, *ποῦ 'στιν ἡ χύτρα; τίς τὴν κεφαλὴν ἀπεδήδοκεν τῆς μαινίδος;* This is the introduction of **ληκύθιον**, with a vengeance! The *metrical* monotony must not be over pressed, as **ληκύθιον ἀπώλεσεν** represents only the ordinary penthemimeral caesura. But the tribrach in the fourth place is no doubt intended to exhibit the fondness of Euripides for 'resolved feet;' as we may further gather from the startling appearance of *θυλάκιον* (the reading of all the MSS.) at the end of l. 1203; forming a tribrach in the sixth place. The grammarians gave the name of *ληκύθιον* or *μέτρον Εὐριπίδειον* to catalectic trochaic dipodia [– ∪, – ∪, – ∪, –]; why, it is hard to say.

l. 1201. **ἀπὸ ληκυθίου**, sc. *διαφθερεῖς;*

l. 1206. **Αἴγυπτος**, from the prologue to the *Archelaus*.

l. 1208. **κατασχών**, 'having touched at;' as *ποδαπὸς δ' ὅδ' ἀνὴρ καὶ πόθεν κάτεσχε γῆν*; Eur. Hel. 1206.

l. 1209. **οὐ κλαύσεται**; 'shall it not rue this?' This use of *κλαίειν* shows that Dionysus is quite in the dark about *ληκύθιον*, as he acknowledges.

l. 1211. **Διόνυσος**, from the *Hypsipyle*. The third line in the original ended with *παρθένοις σὺν Δελφίσιν*.

l. 1212. **ἐν πεύκαισι**, 'in the midst of his pine-torches.'

l. 1215. **ἀλλ' οὐδέν**, 'but that won't matter.'

l. 1217. **οὐκ ἔστιν ὅστις**, from the prologue to the *Stheneboea*. The third line ended with *πλουσίαν ἀροῖ πλάκα*.

l. 1218. **βίον**, 'livelihood.'

l. 1220. **ὑφέσθαι μοι δοκεῖ** (correction for *δοκεῖς*), 'it seems to me right that you should take in sail.' So *πλεῖν ὑφειμένῃ δοκεῖ* Soph. El. 335. This prepares us for the metaphor of the storm in *πνευσεῖται πολύ*.

l. 1223. **ἐκκεκόψεται**, this time the fatal *ληκύθιον* 'shall be dashed from his hand.'

l. 1224. **κἀπέχου**, 'keep clear of,' 'give a wide berth to.'

l. 1225. **Σιδώνιον**, from the prologue to the *Phrixus*: the second line should end *ἵκετ' ἐς Θήβης πόλιν*.

l. 1227. **ὦ δαιμόνι' ἀνδρῶν**—addressed to Euripides—'you silly fellow, buy up (*πρίαμαι*) the flask from him, that he may not rip up all our prologues!' 'What!' says Euripides, 'am I to buy it of *him*?' So *πόσου πρίωμαί σοι*; Acharn. 812. Cp. *δέχεσθαί τινι* Il. 2. 186. This dative is probably ethical, 'to buy at some one's offer,' 'to his satisfaction.' So sup. 1134.

l. 1232. **Πέλοψ ὁ Ταντάλειος**, from the prologue to the *Iphigenia Taurica*; the second line should end *Οἰνομάου γαμεῖ κόρην*.

l. 1235. **ἀλλ' ὦγάθ'**. These words are addressed to Aeschylus. Dionysus, in a sort of way, is making common cause with Euripides, as we gather from *τοὺς προλόγους ἡμῶν* (sup.). So he says, coaxingly, to Aeschylus, 'Kind sir, by all means give him up the flask, even now' (*ἔτι καὶ νῦν* means 'though he has left it so long in your hands to his own disadvantage'), 'for you'll get a handsome and serviceable one for an obol.' The majority of editors correct *ἀπέδος* into *ἀπόδου*, 'sell.' But there is a joke in *ἀπόδος*, because the *ληκύθιον* really *belongs* to Euripides, though his heroes were continually dropping it for Aeschylus to pick up.

l. 1237. **οὔπω γ'**, sc. *ἀποδώσει*. Euripides will not consent to the arrangement at present, as he has some unimpeachable prologues in store. If we take the words as addressed to Euripides, meaning 'give up,' 'abandon' the flask, don't fight about it any more, then we must supply *ἀποδώσω* with *οὔπω γ'*.

l. 1238. **Οἰνεύς ποτ'**, from the prologue to the *Meleager*. The second line ended, probably, *οὐκ ἔτισεν Ἄρτεμιν*.

l. 1242. **μεταξὺ θύων**, 'what, in the very midst of his sacrificing?' **αὖθ'** (**αὐτό**), 'who robbed him of it?'

l. 1244. **Ζεύς**, the opening line of the *Melanippe*.

l. 1245. **ἀπολεῖ σ'**, 'he'll be the death of you.' Others read **ἀπολεῖς**, meaning, 'you, Euripides, will be the death of me with all this;' i. e. Dionysus is tired out with the **ληκύθιον**.

l. 1247. **σῦκα**, 'styes.'

l. 1249. **ἔχω γ' ὡς**, *habeo quomodo*, 'I have means of proving him a bad writer of lyric.' **ἔχω ὡς** resembles the formula, common in negative clauses, *οὐκ ἔχω, οὐκ ἔστιν, ὅπως*. But Dobree's conjecture **ἔχω γ' οἷς** is very probable.

l. 1256. **τῶν μέχρι νυνί**. The MSS. *τῶν ἔτι νῦν ὄντων*. Meineke elicits this better reading from the Schol. The Chorus expresses a belief that, in lyric poetry, Aeschylus, 'the inspired master of the tragic stage' (**βακχεῖον ἄνακτα**), will be found unassailable. But we are already prepared for objections on the part of Euripides, sup. 914.

l. 1260. **δέδοιχ'**. The Chorus must mean that they are afraid on behalf of Euripides, that he will meet with even worse success in his new attack. The last four lines have a suspicious similarity to the preceding ones. They may be the result of a second recension by the author.

l. 1261. **πανύ γε θαυμαστά**, spoken ironically.

δείξει δή, 'the fact will soon make itself plain.' For a similar impersonal use cp. Vesp. 993 ΦΙΛ. *πῶς ἄρ' ἠγωνίσμεθα*; ΒΔΕΛ. **δείξειν** *ἔοικεν*, i. e. *res ipsa videtur ostensura*. It is more common in the phrase **αὐτὸ δείξει**.

l. 1262. **εἰς ἓν γάρ**. This seems to mean, 'I will reduce them all to one form.' The constant iteration of the 'refrain,' and the dactylic measure shall do the same for his verses as his **ληκύθιον** did for mine. So the Schol. *ἐς τὸ αὐτὸ τέλος περατούμενα πάντα*.

l. 1263. **ψήφων**. Dionysus proposes to 'take some counters, and keep reckoning of them all.'

διαύλιον προσαυλεῖ. This is a stage-direction, 'interlude on the flute heard behind the scenes.'

Φθιῶτ' Ἀχιλλεῦ. From the **Μυρμίδονες** of Aeschylus. A deputation waits on Achilles, and implores him to come into the field again—'Achilles, lord of Phthia, why, O why, when thou hearest the sound of murderous buffets, ah well-a-day, drawest thou not near to our succour?' Euripides cunningly let his first instance have an intelligible meaning: in order to make his hearers seek a meaning, and find none, in the subsequent lines; when he breaks away the second line from its context,

and uses it as a 'refrain' or 'burden' in quite a different connection, where it is not intended to 'construe;' but to be sound without sense. The 'refrain' has always been an expression of pathetic feeling; as in the *versus intercalares* of Theocritus and the Eclogues of Virgil. But it may touch tears or force a laugh! We may instance 'Willow, willow!' or W. Morris' grotesque modern ballad with its burden 'Two red roses across the moon!' or Mr. Calverley's happy parody of the refrain—not without Euripidean maliciousness—in his 'Butter and eggs, and a pound of cheese.'

l. 1266. Ἑρμᾶν μέν, said by the Schol. to be quoted from the Ψυχαγωγοί. Perhaps οἱ περὶ λίμναν are the dwellers on the shore of the Stymphalian lake, who worshipped Hermes as the founder of their stock.

l. 1270. κύδιστ', perhaps from the Τήλεφος of Aeschylus. Join μάνθανέ μου.

l. 1274. εὐφαμείτε. From the Ἰφιγένεια or Ἱερεῖαι. 'Hold your peace! the priestesses are at hand to throw open the temple of Artemis.'

μελισσονόμοι. The title of the priestesses at Delphi, as well as those of Artemis and Demeter, was *μέλισσαι*. But it is difficult to decide whether the word is connected with *μέλεσθαι, curare*, or μειλίσσω, *propitiare*, or whether there is some mystical or symbolic allusion to Bees. The priest of Artemis at Ephesus was called ἐσσήν, i.e. a 'queen' (or, as the ancients thought, a 'king') bee.

l. 1277. κύριός εἰμι. From the Agamem. 104.

ὅδιον, sc. 'on the voyage to Ilium.'

l. 1278. τὸ χρῆμα τῶν κόπων, 'this tremendous amount of *buffeting*;' cp. τὸ χρῆμα τῶν νυκτῶν ὅσον Nub. 2.

l. 1280. ὑπὸ τῶν κόπων, 'by all this *buffeting about*, I am getting a swelling in the groin.'

l. 1281. στάσιν μελῶν. This means a 'lyric passage;' referring to the στάσιμον (*μέλος*) of the Chorus; i.e. the 'regular,' 'steady' singing, uninterrupted by dialogue or anapaests. Here the *στάσιμον* is set to a harp accompaniment, instead of the flute. τοφλαττόθρατ τοφλατττόθρατ is intended, like *θρεττανελό* Plut. 290, or *τήνελλα* Acharn. 1241, to imitate the twang of the harp. Cp. such forms as *tarantantara, tirra lirra, tweedledee.*

l. 1285. ὅπως Ἀχαιῶν, supposed to follow in construction on *κύριός εἰμι θροεῖν*. The line is from Agamem. (104 foll.), where however after Ἑλλάδος ἥβας comes *ξύμφρονα ταγάν*. The next words, from Σφίγγα . . . κύνα come from the Σφίγξ of Aeschylus. With πέμπει we resume the passage from the Agamemnon, as far as ὄρνις. The next line is perhaps from the Σφίγξ again, and the words τὸ συγκλινὲς ἐπ' Αἴαντι are borrowed from the Θρῆσσαι (Thracian women). δυσαμεριᾶν (gen.

plur.) is Dindorf's emendation for *δυσαμερίαν*. It is hardly possible (if worth while) to construe the passage. Perhaps the general effect is something like this—('to tell how) the ominous bird of war sends forth with spear and vengeful hand the twin sovereignty of the Achaeans, Sphinx of the chivalry of Hellas, foul fiend dispenser of disasters, granting to the eager soaring vultures to find their prey—and how the banded host bearing down upon Ajax.' There it abruptly ends. Fritzsche removes the *τ'* after *τὸ ξυγκλινές*, making it the object of *παράσχων*, and rendering *densam phalangem Aiaci adstantem*, with reference to the Salaminian sailors.

l. 1296. **ἐκ Μαραθῶνος.** According to Fritzsche, because of the swampy beds of rushes about the low Marathonian coast, from which well-ropes (**ἰμονιαί**) were plaited. It seems more likely that *φλαττόθρατ* reminds Dionysus of such Persian shrieks and shouts as might have been heard at the battle of Marathon, in which Aeschylus had himself taken part. The Schol. refers the next words to the songs sung by men as they hauled up their buckets from the wells; as Callim. frag. 185 *ἀείδει καί πού τις ἀνὴρ ὑδατηγὸς ἱμαῖον*, with which we might compare the *χελιδωνίσματα* and the *ἐπιμύλια ᾠδαί*. But the form of the word (**ἰμονιοστρόφος**) makes it more likely that the reference is to a 'rope-walk,' where the men sing a monotonous refrain as they twist the strands.

l. 1298. **ἐκ τοῦ καλοῦ**, 'I transferred them, at any rate, from one honourable place to another;' i.e. from the repertory of the Aeolic poets (such as Terpander the inventor of the *ὄρθιος νόμος*), to the tragic stage. For **ἐκ τοῦ καλοῦ** Prof. Tyrrell would read *ἐκ τοῦ κάλω*, 'from the rope'; with a punning reference to *ἰμονιοστρόφου* sup.

l. 1301. **ἀπὸ πάντων πορνιδίων μέλη φέρει.** The reading of Porson for the common *ἀπὸ πάντων μὲν φέρει πορνιδίων*, which violates metre. Other emendations are *πορνειδίων* (as if from *πορνεῖον* dimin.); and *πορνῳδιῶν*, 'lewd songs.'

l. 1302. **Μέλητος**, a writer of Scolia, or 'drinking catches,' is better known as one of the accusers of Socrates. He is a common butt of Aristophanes and the other comic poets, as a very poor composer of tragedies. Cp. Plato, Apol. 23 E *Μέλητός μοι ἐπέθετο ... ὑπὲρ τῶν ποιητῶν ἀχθόμενος.*

Καρικῶν. The music of the Carian flutes was melancholy and doleful. Cp. *Καρικῇ τινι μούσῃ προπέμπουσι τοὺς τελευτήσαντας* Plato, Légg. 800 E.

l. 1303. **χορειῶν**, according to this accentuation gen. plur. from *χορεία*, 'dance-tune.' The paroxytone *χορείων* comes, apparently, from *χορεῖον*, 'a dancing place,' 'music-hall.'

l. 1305. **ἐπὶ τούτων**, 'in the case of songs like these.' The common

reading ἐπὶ τοῦτον may, perhaps, mean 'in dealing with a man like this.'

ὀστράκοις, 'castagnettes,' 'bones.'

l. 1307. πρὸς ἥνπερ, 'to whose accompaniment these songs are well fitted for singing.'

l. 1308. οὐκ ἐλεσβίαζεν. There must be a double meaning in the word. (1) This Muse of Euripides never adopted the Lesbian (Aeolic) style of music; as Aeschylus did in imitating Terpander: and (2) 'this Muse was never attractive enough to play the wanton.'

l. 1309. ἀλκυόνες. This amusing *cento*, which has the very loosest grammatical construction, attacks (as Kock shows) three distinct points in the lyric poetry of Euripides: (1) his grouping of incongruous pictures; (2) his innovations in music; (3) his faultiness in metre. The whole is a clever skit upon the Euripidean Choric song; with, here and there, a reminiscence from some actual play (as e. g. from the *Electra* in 1307, and the *Iphig. Taur.* in 1309), so as to give an air of reality to the whole: ll. 1312, 1316 are borrowed, according to the Schol., from the *Meleager*.

l. 1311. Join πτερῶν νοτίοις ῥανίσι, 'with drops sprayed from your feathers.'

l. 1314. φάλαγγες. This is a name given to 'spiders,' because of their long *jointed* legs; φάλαγξ being the technical word for the bones between the joints of fingers and toes. These spiders lurk 'under the roof in corners twiddle-iddle-iddle-iddling their loom-strung threads with their fingers.' The εἰειειειειειλίσσετε represents the musical 'shake,' or 'run.'

l. 1316. κερκίδος ἀοιδοῦ, 'the singing shuttle,' like Virgil's *arguto pectine* Aen. 7. 14.

l. 1317. ἵν' ὁ φίλαυλος ἔπαλλε δελφίς. The dolphin, plunging at the ship's bows, is a picture from the *Electra* of Eurip. 438 foll.; the addition of μαντεῖα καὶ σταδίους (perhaps intended to be accus. after ἔπαλλε) is a mere piece of fooling, like the combination of 'thimbles and hope' in the 'Hunting of the Snark.' And in the following lines, the blossom, fruit, and tendril of the vine are all jumbled together in happy confusion.

l. 1323. ὁρᾷς τὸν πόδα τοῦτον. Aeschylus startles us here with a sudden bit of criticism, suggested by περίβαλλ'. For, apparently it was regarded as a metrical error to admit an anapaest (*περίβαλλ'*, ∪∪–) as the *basis* of a glyconic system. So the song ends with—'There's a foot for you!'—meaning, 'Did you ever see such a metrical fault?' At this moment (in accordance, of course, with stage directions) the woman who is playing the castagnettes pokes out her foot, which catches Dionysus' eye, who promptly answers, 'O yes, I see that foot well enough.' Aeschylus, surprised and pleased with what he thinks to be

the critical insight of Dionysus, rejoins, 'O, you see that foot, do you?' 'Yes,' says Dionysus again in his innocence, 'I do.'

l. 1330. **μονῳδιῶν.** The points of attack in this parody are (1) the general confusion of the scene; (2) its paltry and trivial circumstances; (3) the use of oxymoron, as e.g. *κελαινοφαν*ής, *ψυχὰν ἄψυχον*, etc.; (4) jingling repetitions, as *φόνια φόνια, δάκρυα δάκρυα, ἔβαλον ἔβαλον*, etc. (Mitchell quotes 16 instances of this in one passage of less than 150 lines from the *Orestes*); (5) the looseness of the metre, as shown in the resolved feet; (6) the florid character of the music, as exemplified in **εἰειειειλίσσουσι.** A woman who falls asleep while spinning a skein of thread for the market has a nightmare-dream that her neighbour Glyce has robbed her hen-roost. This homely story is decked out with invocations to Powers of night, and passionate prayers to heaven and earth for help.

l. 1337. **μελανο-νεκυ-είμονα,** 'in dark funeral robes.'

l. 1342. **τοῦτ' ἐκεῖν',** 'that's what it is.' She means that her suspicions about Glyce's thieving are now verified.

l. 1345. **Μᾶνία,** the name for a female slave, as *Μανῆς* for a male. See sup. 965; Av. 523.

l. 1350. **κνεφαῖος,** 'in the early dawn,' 'before daylight.'

l. 1356. **ἀλλ' ὦ Κρῆτες,** from a play by Euripides of that name, in which Icarus, caught in the Labyrinth, sings a *μονῳδία*.

l. 1357. **ἀμπάλλετε,** 'lightly lift your feet.'

l. 1358. **Δίκτυννα παῖς ἁ καλά** (the addition of *Ἄρτεμις* seems to be a gloss), 'the Huntress-queen, daughter of Zeus, goddess of beauty.' So in Agam. 140 Artemis is called *ἁ καλά*. The picture of the goddess with her pack of hounds ranging the house is inimitably grotesque.

l. 1362. **διπύρους,** i.e. a torch in either hand: symbolical of the cusps of the crescent moon. **ὀξυτάταιν,** perhaps, 'piercing bright,' as *ὀξεῖα αὐγὴ ἠελίου*, Il. 17. 372; or 'nimble,' 'quick.' **παράφηνον,** 'light the way to Glyce's house, that I may make search for stolen goods.' **φωρᾶν** in the same sense occurs Nub. 499.

l. 1366. **ὅπερ,** i.e. *τὸ ἀγαγεῖν ἐπὶ τὸν σταθμόν*.

l. 1367. **τὸ γὰρ βάρος νῷν,** 'for it is the *weight* of our utterances that it will test.'

l. 1368. **εἴπερ γε δεῖ,** 'if this is what I have to do, to sell like so much cheese the poets' art.'

l. 1370. **ἐπίπονοι,** 'pains-taking.'

l. 1372. **ἀτοπία** is, exactly, 'queerness,' 'oddness.'

l. 1375. **μὰ τόν,** the name of the God is suppressed, by that sudden scrupulousness which makes a Frenchman stop short at *Sacre!* The same phrase is found in Plato, Gorg. 466 E; and the grammarians describe it as an Attic usage.

l. 1377. **αὐτὰ ληρεῖν**, 'was talking nonsense withal.'

l. 1378. **παρὰ τὼ πλάστιγγ'**, a huge weighing machine, with a pair of scales (**πλάστιγγε**), is here brought on the stage: and the rivals are to shout one verse each into either pan.

l. 1379. **λαβομένω**, 'catching hold of them;' as inf. **ἐχόμεθα**.

l. 1380. **κοκκύσω**, 'give the signal;' by crying *κόκκυ*.

l. 1382. **εἴθ' ὤφελ'**, the first line of the *Medea*.

l. 1383. **Σπερχειέ**, the first line, perhaps, of the *Philoctetes* of Aeschylus.

βούνομοί τ' ἐπιστροφαί, 'haunts of the grazing kine.'

l. 1385. **τοῦδε**, sc. of Aeschylus, who had wetted his verse with the waters of the Spercheius, and had made it thereby heavy, like a wool-seller, damping his wool. Euripides had contributed the 'white wings' of a ship; the very type of lightness.

l. 1389. **κάντιστησάτω**, 'and let him weigh it against mine.'

l. 1390. **ἦν** = Lat. *en!*

l. 1391. **ἱρόν**, 'temple,' from the *Antigone* of Euripides. The next verse ran, in the original, *καὶ βωμὸς αὐτῆς ἔστ' ἐν ἀνθρώποων φύσει*. In Hec. 816 Euripides speaks of **Πειθώ** as *τύραννος ἀνθρώπων μόνη*. Here the sovereign power of Argument or Speech, as in the 'Clouds,' is made a first article of belief.

l. 1392. **μόνος Θεῶν**, from the *Niobe* of Aeschylus, who makes his **Θάνατος** impervious even to **Πειθώ**, as the next lines run *μόνου δὲ* **Πειθὼ** *δαιμόνων ἀποστατεῖ*, etc.

l. 1393. **ῥέπει**, 'preponderates:' said of the descending scale, as Il. 22. 212 *ῥέπε δ' Ἕκτορος αἶσιμον ἦμαρ*.

l. 1398. **καθέλξει**, 'shall drag your scale-pan down.'

l. 1400. **βέβληκ' Ἀχιλλεύς**, quoted from the first edition of the *Telephus* of Euripides, where Achilles and the other captains are represented as dicing. Dionysus maliciously suggests to Euripides a paltry and trivial verse, when he wanted something **κάρτερον καὶ μέγα**. The Schol. says that Dionysus also means to hint that Aeschylus had practically won. But two aces and a quatre are surely not good points to make off three dice, when you might throw *τρὶς ἕξ*, Agam. 33.

l. 1401. **λέγοιτ'** ἄν, 'be pleased to recite, as this is your last weighing.'

l. 1402. **σιδηροβριθές**, from the *Meleager*.

l. 1403. **ἐφ' ἅρματος**, from the *Glaucus Potnieus;* the next line ran *ἵπποι τ' ἐφ' ἵππων ἦσαν ἐμπεφυρμένοι*.

l. 1406. **Αἰγύπτιοι**, although they knew how to raise such ponderous blocks of stone, as their temples and pyramids show. And, probably, there is a further allusion to the common statements in Homer about the superior size of men and things in the heroic age.

l. 1407. **καὶ μηκέτ'**, sc. *κρίνῃς τὴν ποίησιν ἡμῶν*.

l. 1408. **Κηφισοφῶν**, see on sup. 944; 1048.

l. 1409. **τὰ βιβλία**, sup. 943. After l. 1410 Fritzsche, Meineke, and others mark a lacuna in the text. It seems as if some command of Pluto, earlier than in l. 1414, had dropped out. Velsen greatly improves the sense by inserting ll. 1407–1410, **καὶ μηκέτ' . . . ἐρῶ μόνον**, between ll. 1400 and 1401; and letting l. 1411 be a continuation of the words of Dionysus, after **Αἰγύπτιοι**.

l. 1416. **ἄπει** = *abibis* not *abi*.

l. 1418. **ἐπὶ ποιητήν**, see sup. 69.

l. 1419. **τοὺς χορούς**, sc. at the plays about to be produced at the Great Dionysia, which would come on some two months later.

l. 1421. **μοι δοκῶ**, 'my intention is.' The personal adaptation of the common phrase *δοκεῖ, ἔδοξέ μοι*.

l. 1423. **δυστοκεῖ**, properly used of women having hard labour in childbirth. Here it seems to mean (as **γνώμην** suggests) 'cannot come to a decision,' 'is in agonies of perplexity.' Kock interprets it as meaning, 'is in distress about her children:' with which we might compare the Homeric epithet of Thetis, *δυσαριστοτόκεια*, Il. 18. 54.

l. 1424. **ποθεῖ μέν**, imitated from the *Φρουροί* of Ion of Chios; where Helen says to Odysseus, *σιγᾷ μέν, ἐχθαίρει δέ, βούλεταί γε μήν*.

l. 1429. **πόριμον**, 'helpful;' **ἀμήχανον**, 'ineffective.'

l. 1430. **οὐ χρή**. As Euripides had given his opinion in *three* lines, we naturally expect Aeschylus to do the same: but there are textual difficulties in the lines assigned to him. For Plutarch (Alcib. 16), quoting the passage, omits the first line; and several MSS. omit the second, which is rejected as superfluous by most modern editors, and may be a *διττογραφία*. The picture is borrowed from the Agam. 717 foll., where Paris is similarly described: *ἔθρεψεν δὲ λέοντα σίνιν*, etc. ''Tis wrong to rear a lion's whelp in the state—best indeed not to rear a lion at all—but if we have let him come to full growth, we must humour his temper.' Fritzsche assigns the line **μάλιστα μέν** to Dionysus; and sees in it an allusion to **Λέων** (Thuc. 8. 24), who appears to have been originally elected among one of the ten *στρατηγοί* (Xen. Hell. 1. 5. § 16). He seems to have been hardly prominent enough to have thus pointed the parable. If we adopt the suggestion, we shall have to write **Λέοντα σκύμνον** in l. 1431. The interpretation of the parable is that it would have been best never to have had an Alcibiades at Athens at all: but now that they have let him grow up among them, they must make the best of him.

l. 1434. **σοφῶς . . . σαφῶς**. It is difficult to decide which of the two poets is here credited with 'cleverness,' and which with 'clearness.'

The words of Euripides read, at first sight, like a clear statement; those of Aeschylus like the dark speech of an oracle. But, on the other hand, we may say that, really, the words of Euripides are merely the clever commonplaces of a rhetorician; while the parable of Aeschylus has a meaning as clear as daylight. And this seems to be the best interpretation, especially as Euripides is called (inf. 1451) ὦ σοφωτάτη φύσις, and in l. 1445 is asked to speak σαφέστερον. Meineke gets over our difficulty and points the perplexity of Dionysus by reading σοφῶς in both places.

l. 1437. εἴ τις πτερώσας. Commentators have exhausted their ingenuity in the interpretation of these lines: or have followed the lead of Aristarchus and Apollonius in rejecting them altogether. It seems most likely that their sense lies in their nonsense: but the nonsense is so chosen as (1) to represent Euripides as playing the buffoon; (2) to give a by-blow to Cleiocritus, Cinesias, and Cephisophon; and (3) to suggest that the only course of safety for the state is entirely to reverse her hitherto policy; and, in fact, to achieve the impossible. The 'impossible achievement' of making use of Cleiocritus and Cinesias is phrased just like the 'impossible' contingency, suggested (Acharn. 915 foll.) by the informer, that the introduction of Boeotian wares, such as 'wicks,' might cause a conflagration in the docks; ἐνθεὶς ἂν (sc. τὴν θρυαλλίδα) ἐς τίφην ἀνὴρ Βοιώτιος | ἅψας ἂν εἰσπέμψειεν ἐς τὸ νεώριον | δι' ὑδρορρόας, βορέαν ἐπιτηρήσας μέγαν, | κεἴπερ λάβοιτο τῶν νεῶν τὸ πῦρ ἅπας, | σελαγοῖντ' ἂν εὐθύς. The materials for the picture in the present passage are not, indeed, a 'wick' and a 'peascod;' but the fat and unwieldy Cleiocritus, who is called the son of an ostrich (Av. 876), and the spindle-shanked, unsubstantial, dithyrambic poet, Cinesias (*μακρότατος καὶ λεπτότατος Κινησίας* Ath. 12. 551). 'If anyone, having feathered Cleiocritus with Cinesias (that is, having attached the light man, like a pair of wings, to the heavy one),—the breezes should waft them over the ocean-surface—if they should engage in a seafight, and then, holding vinegar-cruets in their hands, should sprinkle them in the eyes of our enemies.' The first lines have no grammatical construction, and it would be a better arrangement to slip in the question of Dionysus γέλοιον . . . τίνα; (l. 1439) after βλέφαρα τῶν ἐναντίων (l. 1441); so that the words of Euripides ἐγὼ μὲν οἶδα, etc., would be a direct answer to the challenge, *νοῦν δ' ἔχει τίνα*; as they stand, they merely mark the transition from nonsense to oracular obscurity.

l. 1451. εὖ γ', ὦ Παλάμηδες. Palamedes was one of the Greeks who joined in the Trojan expedition, and was treacherously murdered through the jealousy of Agamemnon and Odysseus. He appears in later times as the type of the inventive genius: which gives the point

to the name as applied to Euripides. The allusion to Palamedes, the man of inventions and dodges, proves that the commentators are wrong in proposing to expunge the grotesque lines about Cleiocritus and Cinesias.

l. 1456. πόθεν; 'how could that be?' as in the frequent Demosthenic formula, *πόθεν; πολλοῦ γε καὶ δεῖ.*

l. 1457. πρὸς βίαν, 'sore against her will;' as in Acharn. 73.

l. 1459. ᾗ μήτε χλαῖνα. The χλαῖνα, or 'cloak,' is of finer texture, and more valuable than the rough 'rug' of goat-skin (σισύρα); and so would represent the better, as distinguished from the lower, citizens. The Athenians are most hard to please.

l. 1460. εἴπερ ἀναδύσει (Fut. 2 pers. sing. *ἀναδύομαι*), 'if you mean to emerge into the upper world.' Some make *ἡ πόλις* the subject to ἀναδύσει (act. voice), and render, 'if the state is to have a chance of recovery.'

l. 1461. ἐκεῖ, commonly means 'in the lower world,' and ἐνθαδί, 'in the land of living.' Here, as the scene is laid in Hades, the meanings are reversed.

l. 1462. ἀνίει, 'send up,' as some beneficent spirit might do. Cp. Pers. 650 *Αἰδωνεὺς δ' ἀναπομπὸς ἀνιείης Δαρεῖον.*

l. 1463. τὴν γῆν. Aeschylus says, that the state may yet be saved, 'when the citizens regard their enemies' land as their own; and their own as belonging to the enemy; considering their ships as representing their real income, and their present *in-come* as only so much *out-going* (to keep some play on *πόρος* and *ἀ-πορία*).' He means that their true policy is to ravage the coast of the Peloponnesus, etc., but to abandon Attica to the invasion of the enemy: to consider that their real strength and real riches lie in their ships, the number of which should, accordingly, be increased: for the *money* that comes in to them at present only goes out again into the purses of dicasts, etc., and so is really 'poverty' to the state. The first part of the advice tallies with that given by Pericles (Thuc. 1. 143), *ἣν τ' ἐπὶ τὴν χώραν ἡμῶν πεζῇ ἴωσιν, ἡμεῖς ἐπὶ τὴν ἐκείνων πλευσούμεθα.* The recommendation to trust in the 'wooden walls' is older still.

l. 1466. εὖ, πλήν γ'. 'Probat quidem hoc consilium Bacchus, sed veretur tamen, si quid inde boni redundaverit ad rem publicam, ne id totum absumant iudices, quos imprimis odit noster, ut ex Vespis aliisque eius fabulis intelligitur.' Bothe. The force of πλήν γε seems to be that it is not absolutely true that the *πόρος* is *ἀπορία* for everybody; seeing the dicast grows fat on it.

l. 1468. αἱρήσομαι γάρ. This reads like a quotation from a play; or the jingle of some popular game: as children sing 'take the one that you love best!' Otherwise we should have *ὁπότερον* rather than

ὅνπερ. By this interpretation we gain an emphasis for αὕτη, 'my decision shall be this well-known one, *I'll take whom I please.*'

l. 1469. οὓς ὤμοσας. When? The Schol. says πρὶν κατελθεῖν. But we know nothing about this.

l. 1471. ἦ γλῶττ' ὀμώμοκ', see on sup. 101.

l. 1474. προσβλέπεις; 'darest thou look me in the face?' This line probably, and the next line certainly, comes from the *Aeolus* of Euripides; where Aeolus detects the incest of Macareus with Canace (sup. 850), and addresses him sternly with the words αἴσχιστον . . . προσβλέπεις; on which Macareus retorts τί δ' αἰσχρόν, ἢν μὴ τοῖσι χρωμένοις δοκῇ; which Aristophanes parodies, by making the pleasure of the spectators the standard of right and wrong.

l. 1477. τίς οἶδεν. Euripides is 'hoist with his own petard.' He resents being forsaken, and left dead. 'Dead!' cries Dionysus, 'your own motto (sup. 1082) says that, for aught we know, death is life, and life death.' The point of the next line is, at best, but a poor jingle between πνεῖν and δει-πνεῖν—'breath and breakfast: nap and blanket are all the same!'

l. 1479. χωρεῖτε, addressed to Aeschylus and Dionysus (as shown by σφώ inf.); the address returns immediately after to the more important personage, who is going to carry out the orders. So in Vesp. 975 ἴθ', ἀντιβολῶ σ', οἰκτείρατ' αὐτόν, ὦ πάτερ, καὶ μὴ διαφθείρητε, Lysist. 1166 ἄφετ', ὦγάθ', αὐτοῖς.

l. 1484. πάρα δὲ πολλοῖσιν μαθεῖν (i. e. πάρεστι), 'one may learn it by many proofs.' Euripides had vaunted the glories of ξύνεσις, a favourite word with him (sup. 893); so that here a distinction is drawn between specious and untrained ξύνεσις, and the same quality trained and perfected (ἠκριβωμένην).

l. 1485. δοκήσας, 'having proved himself,' 'having been adjudged to be:' as in Av. 1585 ὄρνιθές τινες | ἐπανιστάμενοι τοῖς δημοτικοῖσιν ὀρνέοις | ἔδοξαν ἀδικεῖν.

l. 1491. χαρίεν. Just as we say, 'quite the correct thing;' meaning, at once, proper and advantageous.

l. 1493. ἀποβαλόντα μουσικήν, 'having discarded all true taste.' The Chorus seeks to draw the distinction between true poetry and real art, as represented by Aeschylus, and the literary trickery and sophistry of Euripides; which here, as in the 'Clouds,' was unfairly taken to represent the sum and substance of the Socratic teaching.

l. 1496. σεμνοῖσι, 'grand,' 'imposing;' as in Hippol. 952 θηρεύουσι γὰρ | σεμνοῖς λόγοισιν αἰσχρὰ μηχανώμενοι.

l. 1497. σκαριφησμούς, 'petty quibbles;' properly 'scratchings up.' So σκαριφᾶσθαι, used of the action of a fowl on a dunghill; like σκαλεύειν, from which comes σκαλ-αθυρμάτια, in a similar sense of 'quib-

blings' (Nub. 630). 'It is the mark of a crazy man to waste idle hours over fine words,' etc.

l. 1501. ἡμετέραν. Scaliger corrected to ὑμετέραν. But a compliment to Athens is implied in the use of ἡμετέραν by Pluto; as though he claimed Athenian citizenship.

l. 1504. τουτί. The Schol. says only σχοινίον πρὸς ἀγχονὴν ἢ τι τοιοῦτο σύμβολον θανάτου. Probably the τὰ τρία εἰς θάνατον, the three 'instruments of death,' are meant; namely, ξίφος, βρόχος, and κώνειον (hemlock). For τουτί in l. 1505, which makes a paroemiac in an unexpected place of the anapaestic system, Bergk reads τουτουσί, sc. βρόχους, Meineke τούτοισι, as though the πορισταί were sitting in the theatre. The πορισταί were a special board established for the levying of extraordinary supplies (πόροι). For Cleophon see sup. 679. About Myrmex and Archenomus nothing is known. If Nicomachus be the person against whom the (30th) speech of Lysias is directed, he was a ὑπογραμματεύς, of servile origin, who was entrusted with the revision and publication of the Laws of Solon: but he kept the work hanging on, month after month, and altered the laws to suit his pocket and his politics. He fled from Athens at the time of the Thirty; but returned with the revival of the democracy, and resumed his task, with even more discreditable results.

l. 1511. στίξας, 'having branded them;' the punishment of runaway slaves.

l. 1513. *Adeimantus* was a friend of Alcibiades, and his colleague in the expedition to Andros (407). He was one of the commanders in the battle of Aegospotami, and though he was taken prisoner, his life was spared. He was impeached by Conon for treacherous aid given to the Spartans in the battle.

l. 1520. ὁ πανοῦργος, sc. Euripides.

l. 1523. μηδ' ἄκων, 'even against his will.' Aeschylus, to be quite sure of excluding Euripides, puts an impossible hypothesis, as if it were likely that Euripides would object to occupy a seat to which he had laid such passionate claim.

l. 1526. τοῖσιν τούτου τοῦτον μέλεσιν. This is translated, 'be his escort, celebrating him with his (own) lays and tunes.' Bentley conjectured τοῖσιν ἑαυτοῦ, but perhaps we may justify τούτου from Plato, Lach. 200 D ἐπεὶ κἂν ἐγὼ τὸν Νικήρατον τούτῳ ἥδιστα ἐπιτρέποιμι, εἰ ἐθέλει οὗτος. The lays and choral music of Aeschylus were essentially dactylic, as shown by the following lines; which the Schol. describes as modelled on a passage in the Γλαῦκος Ποντιεύς. Perhaps the song of the Πρόπομποι at the end of the Eumenides was in the mind of Aristophanes as he wrote.

l. 1530. **ἀγαθὰς διανοίας**, cp. Eum. 1012 *εἴη δ' ἀγαθῶν ἀγαθὴ διάνοια πολίταις.*

l. 1533. **πατρίοις ἐν ἀρούραις.** If he must fight, let him fight on the barbarian soil of his native Thrace (sup. 679); but not in Athens.

τούτων, sc. the spectators.

INDEX

OF PROPER NAMES AND THE PRINCIPAL WORDS AND PHRASES EXPLAINED IN THE NOTES.

The references are to the lines in the *Text*.

Ἀγάθων, 83.
ἀγριοποιός, 837.
Ἀδείμαντος, 1513.
ἀδρός, 1100.
Αἴγινα, 363.
Αἰγύπτιοι, 1406.
αἰθέρ' οἴκησιν Διός, 100.
ἀθαλάττωτος, 204.
ἀκριβοῦσθαι, 1483.
ἄληθες (proparox.), 840.
ἀλινδήθρα, 904.
Ἀλκιβιάδης, 1422 foll.
Ἀλκμήνη, 531.
Ἀμειψίας, 13.
ἀμήχανος, 1429.
ἀμφί, 'in honour of,' 215.
ἀμφίλαλος, 679.
ἄν, repeated, 97.
ἄν, with aorist of frequent action, 911.
ἀναβιώην, 176.
ἀναδέρεσθαι, 1106.
ἀναδύεσθαι, 860.
ἀναδύσει (2nd or 3rd pers.), 1460.
ἀνακύπτειν, 1068.
ἀνανεάζειν, 593.
ἀνάπαυλαι, 112.
ἀνασπᾶν, 903.
ἀνατρέφειν, 944.
Ἀνδρομέδη, 53.
ἀνεῖναι ὀργῆς, 700.
ἀνεμιμνησκόμην (tense), 661.
ἀνημιωβολιαῖα, 554.
ἀνθοσμίας (οἶνος), 1150.
ἀνθρωπείως, 1058.
ἀνιέναι, 1462.
ἀνταγορεύειν, 1072.
ἀντεκτείνειν, 1042.
ἀντιβαίνειν, 202.
ἀντιλογίαι, 775.
ἀντιστῆσαι, 1389.
ἀνύσας, 1171.
ἄξεις (ἀΐσσω), 1001.
ἀπεριλάλητος, 839.
ἀπηθεῖν, 943.
ἀπό = περί, 762.
ἀποβαλεῖν μουσικήν, 1493.
ἀποδημεῖν, 48.
ἀπόδος (ἀπόδου), 1235.
ἀπολαβεῖν, 78.
ἀπόρρητα (τά), 362.
ἀπορία, πόρος, 1465.
ἀπομάττεσθαι, 1040.
ἀπολεῖ σ' (ἀπολεῖς), 1245.
ἀποσεμνύνεσθαι, 703, 833.
ἀποσοβῆσαι, 45.
ἀποτρώγειν, 367.
ἄρεῖς, 378.
ἄριστ' ἔχειν τινος, 1161.
ἀρουραία θεός, 840.
Ἀρχέδημος, 417, 588, 1195.

'Αρχένομος, 1507.
ἁσαλαμίνιος, 204.
ἀσαφής, 1122.
ἀσκεῖν, with personal object, 1030.
ἀστεῖον, 5.
ἀτοπία, 1372.
Αὐαίνου λίθος, 194.
αὐθαδόστομος, 837.
αὐτοῖς τοῖς ταλάροις, 560.
αὐτόκομος λοφιά, 822.
αὐτόπρεμνος, 903.
αὐτός (of dignity), 520.
αὐτῷ κοάξ, 226.
ἀφαιρεῖν, 518.
ἀφαυαίνειν, 1089.
ἀφιεμένη λαμπάς, 131.
'Αχερόντιος σκόπελος, 471.

βακχεῖος ἄναξ, 1259.
βάραθρον, 574.
βλέπειν δριμύ, 562.
βόειος, 924.
βόρβορος, 145.
βόσκημα, 892.
βουβωνιᾶν, 1280.
Brachylogical comparison, 1061.

γαλῆν ὁρῶ, 303.
γαῦρος, 282.
γεγραμμένην εἰκὸν' ἑστάναι, 537.
γεύεσθαι θύρας, 462.
γηγενής, 825.
Γλύκη, 1343.
γνωμοτύπος, 877.
γομφοπαγής, 824.
γόνιμος, 96.
Γοργόνες, 477.
γρύζειν, 912.
γρυπάετοι, 929.
γωνιασμοί, 956.

δαρδάπτειν, 66.
δεινὰ ποιεῖν, 1093.
δεῖνα (ὁ), 918.
δείξει (impers.), 1261.
Deliberative conjunctive, 1.
δημοκρατικός, 952.
δημοπίθηκος, 1085.
Διαγόρας, 320.
διαδρασιπολίτας, 1014.
δίαιται, 114.
διάμετροι, 801.
διαύλιον, 1263.
διδάσκειν (put on stage), 1026.
Δίκτυννα, 1358.
Διόμεια, 651.
Διὸς Κόρινθος, 439.
δίπυρος, 1362.
Διτύλας, 608.
δοκήσας, 1485.
δοκεῖν = pretend, 565.
δύ' ὀβόλω, 141.
δυσαμεριᾶν, 1287.
δυστοκεῖν, 1423.
δυσχείμερος, 125.

ἐγείρειν λαμπάδας, 340.
ἐγκαλύπτειν, 911.
ἐγκατακρούειν, 332, 374.
ἔδει (tense), 12, 37.
εἰειειειειειλίσσειν, 1314, 1348.
εἰκόνες, 905.
εἰκοστολόγος, 363.
εἰρηνικός, 715.
εἰς ἓν συντέμνειν, 1262.
'Εκάταια, 366.
ἐκβαλεῖν τι, 595.
ἐκγενέσθαι, 689.
ἐκθεῖναι αἰτίαν, 691.
ἐκθεῖναι ἐν ὀστράκῳ, 1190.
ἐκκεκόψεσθαι, 1223.
ἐκπηνίζεσθαι, 578.
ἐκτὸς τῶν ἐλαῶν, 995.
ἐκτροπαί, 112.
ἐκφέρεσθαι, 168.
ἔμβα, 378.
ἐμβαλεῖν, 206.
ἔμελλον ἄρα, 268.

Ἔμπουσα, 293.
ἐνήλατο, 39.
ἐνσκευάζειν, 523.
ἐξηγρόμην, 51.
ἑξῆς = ἐγγύς, 765.
ἐξίστασθαι, 353.
ἐξισῶσαι, 688.
ἐπαινῶ, see κάλλιστ'.
ἐπαναστρέφειν, 1102.
ἐπερείδεσθαι, 1102.
ἐπί (to fetch), 69, 111, 577, 1418.
ἐπὶ τοῦτ' ἔρχεσθαι, 168.
ἐπιβατεύειν, 48.
ἐπιβρέμεσθαι, 680.
Ἐπίδαυρος, 364.
ἐπιδείκνυσθαι, 771.
ἐπικαθῆσθαι, 1046.
ἐπισκύνιον, 823.
ἐπιστροφαί, 1383.
ἐπιτρέπω, 529.
ἐπιφυλλίδες, 92.
ἐποπτεύειν, 745, 1126.
ἑπταβόειος, 1017.
ἐπύλλια, 942.
Ἐρασινίδης, 1197.
ἐριοπωλικῶς, 1386.
Ἑρμῆς χθόνιος, 1126 foll.
ἔρρειν, 1192.
Ἔρυξις, 934.
ἐς τὰς ὥρας, 381.
ἐσβολαί, 956, 1104.
ἐστρατευμένοι, 1113.
ἔτη . . . ἐνιαυτοί, 347.
εὔκολος, 82.
εὐτέλεια, 405.
ἔχειν κατὰ χώραν, 793.
ἔχεσθαι μέσος, 469.
ἐχρῆν, 568.
ἔχων, of continued action, 202, 512, 524.

Ἡγέλοχος, 303.
ἥκειν and κατέρχεσθαι, 1127 foll., 1163.
ἠμί, 37.
Ἡράκλεια, 651.
Ἡρακλειοξανθίας, 499.
ἠρίστηται (ἀριστάω), 377.
Ἡσίοδος, 1033.
ἧψε (ἕψω), 505.

θεῶ, 131.
Θηραμένης, 541, 967.
Θησεύς, 142.
Θρῃκία χελιδών, 681.
θρῖον, 134.
Θωρυκίων, 363, 381.

ἰαχήσαμεν (tense), 217.
Ἴακχος, 316 foll.
ἰδία = χωρίς, 102.
ἰδιῶται, 459, 891.
ἱερεύς (Διονύσου), 297.
ἰὴ κόπον, 1265 foll.
ἰμονιοστρόφος, 1297.
Imperatival infinitive, 132.
Infinitive expressing a wish, 169, 387, 887.
Ἰοφῶν, 73 foll.
ἱππαλεκτρυών, 932.
ἱπποβάμων, 820.
ἱππόκρημνος, 929.
Ἱππώναξ, 661.
ἴσαι (ψῆφοι), 685.
ἰσχναίνειν, 941.
ἰαυοῖ, 1029.
ἰχθῦς (οἱ) (fish market), 1068.

καθ' ἱερῶν, 101.
καθέλκειν, 1398.
καθῆσθαι ἐν ταὐτῷ, 1103.
καθίζειν ἐπὶ κώπην, 197.
καὶ μήν, 285, 288.
καλαμόφθογγα παίζειν, 230.
κάλλιστ', ἐπαινῶ, 508: cp. 512, 888.
καλλίχορος, 451.
κἄλως καὶ θράνιον, 121.
κανόνες ἐπῶν, 799.

Καρικὰ αὐλήματα, 1302.
κατ' οὖν ἔβαλε (tmesis), 1047.
κατάβα, 35.
κατακελεύειν, 207.
κατάντης, 127.
καταπίνειν, 1466.
κατασπᾶν, 576.
κατασχεῖν (touch at a place), 1208.
κατασχίζεσθαι σανδαλίσκον, 404.
κατερικτά, 505.
κατερρινημένος, 902.
κατεστωμυλμένος, 1160.
κατῆλιψ, 566.
Κεῖος, 970.
κελαδεῖν ἰδέαν ὕμνων, 382.
κενταυρικῶς, 38.
Κεραμεικός, 129.
Κεραμῆς (οἱ), 1093.
Κερβέριοι, 187.
Κέρβερος, 111.
κεροβάτας, 230.
κεφάλαιος, 854.
Κηφισοφῶν, 944, 1408, 1452.
κιβδηλεύεσθαι, 721.
Κιμωλία γῆ, 712.
Κινησίας, 153, 1437.
Κλειγένης, 708.
Κλειδημίδης, 791.
Κλεισθένης, 57.
Κλειτοφῶν, 967.
Κλεόκριτος, 1437.
Κλεοφῶν, 679.
Κλέων, 569.
κλῖμαξ, 618.
κλύειν and ἀκοῦσαι, 1174 foll.
Κόβαλοι, 1015.
κόθορνος, 47, 557.
κοκκύζειν, 1380.
κομποφακελορρήμων, 839.
κονία, 711.
Κόρινθος, 439.
κραιπαλόκωμος, 219.
κρανοποιεῖν, 1018.
Κράτινος, 357.
κρεῶν, περὶ τῶν, 191.
Κρητικαὶ μονῳδίαι, 849.
κροκωτός, 46.
κρουνὸν ἀφιέναι, 1005.
κύκλιοι χοροί, 366.
κύκλος (ἱρός), 441.
κυμάτων ἀγκάλαι, 704.
κύπειρον, 243.
κώδιον, 1478.
κωδωνίζειν, 79.
κωδωνοφαλαρόπωλος, 963.
Κωκυτός, 472.
κώνειον, 124.
κῷνον, 511.

Λάμαχος, 1038.
λαμβάνειν τι παρά τινος, 251.
λαμπάς = λαμπαδηφορία, 131.
λασιαύχην, 822.
λέοντος σκύμνος, 1431.
λεσβιάζειν, 1308.
ληκύθιον (ἀπώλεσεν), 1200 foll.
ληματιᾶν, 494.
Λίμναι, 217.
λυγισμοί, 775.
Λυκαβηττοί, 1056.
Λύκις, 13.

μὰ τόν, 1375.
μακάρων εὐωχία, 85.
μᾶλλά, 103, 611, 725, 751.
Μαμμάκυθοι, 990.
Μανῆς, 964.
Μᾶνία, 1345.
μαστιγίας, 501.
Μεγαίνετος, 964.
μειαγωγεῖν, 798.
μελανοκάρδιος, 470.
Μέλητος, 1302.
μελισσονόμοι, 1274.
Μελίτης, οὐκ, 501.
Μελιτίδαι, 991.
μέλος (τέλος) εὑρεῖν, 397.
μέσος ἔχεσθαι, 469.

Μόλων, 55.
μονῳδίαι Κρητικαί, 849, 1330.
μορμορωπός, 925.
Μόρσιμος, 151.
Μουσαῖος, 1033.
μουσικώτατα, 873.
μύραινα, 475.
μυκτῆρες, 893.
Μύρμηξ, 1507.

νεκροί, οἱ ἄνω, 420.
νεῦρα τῆς τραγῳδίας (τὰ), 862.
Νικόμαχος, 1507.
νοῦν ἔχειν, 696.
Νυσήιος, 215.

Ξενοκλέης, 86.
ξυγκλινής, 1294.
ξυνάγειν (χορόν), 453.
ξυντυγχάνειν τινί, 196.

ὀβόλω (δύο), 141.
οἶδ' ὅτι, 601.
οἰδεῖν, 940.
οἰκεῖν νοῦν, 105.
οἶσε, 482.
ὁμόγνιος Ζεύς, 750.
ὁμοιαστιγίας, 756.
ὄνος ἄγων μυστήρια, 159.
Ὄνου κοιλία, 186.
ὀξίδες, 1440, 1453.
ὀξυλάλος, 815.
Optative mood after present tense, 24.
Ὀρεστεία, 1124.
ὀρίγανον, 604.
Ὀρφεύς, 1032.
ὄστρακα (castagnettes), 1305.
ὅτ' [ε], 22.
οὐ γὰρ ἀλλά, 58, 192, 498, 1180.
οὐδὲ ἕν (hiatus), 927.
οὐδὲν ἄλλ' ἤ (ἀλλ' ἤ), 227.
οὐ μή, in strong prohibition, 202, 298, 462.
οὐξιών (prologist), 946.
οὐράνιον ὅσον, 781.
ὀφθαλμιᾶν, 192.

παλαίσματα, 689.
Παλαμήδης, 1451.
Παντακλέης, 1036.
παραβαλοῦ, 180, 269.
παράγειν, 1054.
παρακεκινδυνευμένον, 99.
παρακονᾶσθαι, 1116.
παρακούειν, 750.
πάραλοι, 1071.
παραξόνια, 819.
παραπετάσματα Μηδικά, 938.
παραφαίνειν, 1363.
Παρδόκας, 608.
παριδεῖν, 815.
Παρνασσοί, 1056.
πατρίοις ἐν ἀρούραις, 1533.
πατρῷα κράτη, 1126.
περὶ τῶν κρεῶν, 191.
περιδήσασθαι τὸν λόφον, 1037.
περίδρομοι, 472.
περιΐλάμενος, 1066.
περίπατος, 942, 953.
περιπεπλευκώς, 535.
πήχεις, 799.
πινακηδόν, 824.
πλαισία ξυμπηκτά, 800.
πλάστιγξ, 1378.
πλατεῖαι (χεῖρες), 1096.
Πλαταιεῖς, 694.
πλεῖν (πλεῖον), 18.
πληγὴ παρὰ πληγήν, 643.
πλινθεύειν, 800.
πλίνθους ἐπιτιθέναι, 621.
πνευσεῖσθαι πολύ, 1221.
πνιγηρὰ ὁδός, 122.
πόθεν; 1456.
ποῖος (sarcastically), 529.
πολλὰ πράττειν, 228, 749.
πολυκόλυμβος, 245.
πολυπραγμονεῖν, 749.
πόριμος, 1429.

πορισταί, 1505.
πράσον, 621.
πρίασθαί τινι, 1229.
προαγωγός, 1079.
πρὸς ἑμαυτόν, 53.
προσουρεῖν τῇ τραγῳδίᾳ, 95.
προσοφείλειν, 1133.
προστάτης, 569.
πρόσχημα τῆς τραγῳδίας, 912.
πρότερον = superior, 76.
προτιμᾶν τι, 638.
πταίρειν, 647.
πτήσσειν, 315.
πτωχοποιός, 842.
Πυθάγγελος, 87.
πυρρίαι, 730.
πυργοῦν ῥήματα, 1004.
πυρρίχη, 153.
πῶς οἴει; 54.

ῥακιοσυρραπτάδης, 842.
ῥέπειν, 1393.
ῥύζειν, 684.
ῥυππαπαῖ, 1073.

σαλπιγγολογχυπηνάδης, 965.
σαρκασμοπιτυοκάμπτης, 965.
σημεῖον ἐν ταῖς ναυσίν, 933.
Σθενέβοια, 1043.
σισύρα, 1459.
σίτησις ἐν Πρυτανείῳ, 764.
Σκάμανδροι, 928.
σκαριφησμοί, 1497.
Σκεβλύας, 608.
σκευάρια, 172.
σκευοφορεῖν, 15.
σκινδαλαμοι, 819.
σκορδινᾶσθαι, 922.
Slaves in the fleet at Arginusae, 33.
σμιλεύματα, 819.
σοφίαι, 677.
σοφῶς, σαφῶς, 1434.
σπουδὴν ποιεῖσθαι, 522.
Σταμνίου υἱός, 22.
στάσις, 358.
στάσις (weighing), 1401.
στάσις μελῶν, 1281.
στίζειν, 1511.
στοιβή, 1178.
στοματουργός, 826.
στροφαί, 775.
στρόφιγξ, 892.
Στυγὸς πέτρα, 470.
στωμυλιοσυλλεκτάδης, 841.
σῦκα (styes), 1247.
σύντομος (ὁδός), 123.
συστέλλειν, 999.
σφῆνες, 801.
σχῆμα καὶ λῆμα, 463.
Σώτειρα (Persephone), 378.

Ταίναρον, 187.
ταινιοῦσθαι, 393.
ταλαιπωρεῖτο (mood), 24.
τάλαν, 559.
τάλαροι, 560.
τὰ πρῶτα, 421.
Ταρτήσιος, 475.
ταυρηδόν βλέπειν, 804.
ταυροφάγος, 357.
τερατεύεσθαι, 834.
τετριμμένη (ὁδός), 123.
τεύτλια, 942.
Τήλεφος, 855, 864.
Τιθράσιος, 477.
τιμή = religious service, 334, 349.
τὸ γένος τοῦ δράματος, 946.
τὸ χρῆμα τῶν κόπων, 1278.
τοῖχος εὖ πράττων, 536.
τονθορύζειν, 747.
τοφλαττόθρατ, 1286 foll.
τραγέλαφοι, 937.
τραγικὸς λῆρος, 1005.
τριηραρχεῖν, 1065.
τυμβωρύχος, 1149.
τυννουτοσί, 139.

ὑγίαινε, 165.
ὑπάγειν τῆς ὁδοῦ, 174.

ὑπᾴδειν, 366.
Ὑπέρβολος, 569.
ὑπερεπυρρίασέ σου, 308.
ὑπογραμματεῖς, 1084.
ὑποκινεῖν, intrans., 643.
ὑπολύριος, 232.
ὑφέσθαι, 1220.

φάλαγγες, 1314.
φαρμᾶκός, 733.
Φερσέφαττα, 671.
φλέως, 244.
φλύκταιναι, 236.
Φορμίσιος, 964.
φράζειν τῶν ὁδῶν, 117.
φρενοτέκτων, 820.
Φρύνιχος (the general), 689.
Φρύνιχος (the poet), 13, 910, 1299.
φῦσαι φράτερας, 418.
φυσᾶν (blow out), 1099.
φωρᾶν, 1363.

χαλκια, 725.
χαλκοί, 730.
χαρίεις, 1491.
χελιδόνων μουσεῖα, 93.
χελιδὼν Θρηκία, 681.
Χῖος, 970.
χλαῖνα, 1459.
χολή, 4.
χορεύειν (ὄργια), 356.
χορειῶν (χορείων), 1303.
χορὸν λαβεῖν, 94.
χυλός, 943.
χύτροι, 218.

ψευδόλιτρος, 711.
ψόφος θύρας, 604.

ὠόπ, 180.
ὡραῖος, 395.
ὡρακιῶ, 481.

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